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OLIVER H. P. BELMONT

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ART, COSTUME, FURNITURE, ETC.
FROM THE SAME COLLECTION

TO BE SOLD ON THE AFTERNOON AND EVENING OF
MONDAY, NOVEMBER 10, 1924

AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE 30 EAST 57TH STREET, NEW YORK

1924
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SPORTING BOOKS AND PRINTS

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DEPARTMENT OF BOOKS AND PRINTS,
ARTHUR SWANN, *Director.*

OTTO BERNET,
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AUCTIONEERS.

First Session, Numbers 1 to 269, inclusive

MONDAY AFTERNOON, NOVEMBER 10th, AT 2:30 O'CLOCK

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1. ADAM (P.). Vues d'Amérique. 1906; VIRMAITRE (C.). Dictionnaire d'Argot. 1894; BRACKENRIDGE (H. M.). Histoire de la Guerre entre les Etats-Unis d'Amérique et l'Angleterre. Traduite par A. de Dalmas. 2 vols. 1822; BRUANT (A.). Dictionnaire Français-Argot. 1905. Together, 5 vols. 12mo, half and quarter morocco, gilt tops, uncut. Paris, 1822-1906

2. AGRICULTURE. PASSY (P.). Traité d'Arboriculture Fruitière. 1897; PRÉVOST (E.). Arboriculture Fruitière. Vases et Gobelets. 1900; TRONCET (L.-J.) AND DELIÈGE (E.). Arboriculture Pratique. N.d. *All illustrated.* Together, 3 vols. 8vo and 12mo, half morocco, gilt tops, uncut. Paris, 1897-1900 and no date

3. ALDRICH (THOMAS BAILEY). GREENSLET (FERRIS). The Life of Thomas Bailey Aldrich. *Numerous illustrations.* 8vo, original cloth, gilt top, uncut. Boston, 1908

   WILLIAM WINTER'S COPY, with his bookplate, and notations throughout by William Winter and his son, Jefferson Winter. Some of the comments, regarding Mr. Greenslet, by the younger Winter, are extremely caustic. In the "Preface," Mr. Greenslet says: *With the exception of the series of letters to Edwin Booth, and one other, all of Mr. Aldrich's more important correspondence has been collected and read. Yet the loss of the letters to Booth is a serious one.* Under this, Jefferson Winter has written: *The "one other" refers to the "series" of letters to my father. Mr. F. Greenslet pretty nearly turned himself inside out to get hold of those letters. My dear father would have given them to him, but I protested, and finally prevailed—notwithstanding appeals from E. C. Stedman, Mrs. Aldrich, Laura Stedman, Mr. F. G., and others. The above is his way of saying (since he couldn't get 'em) that the Aldrich letters to W. W. didn't matter anyway! Jefferson Winter.*

   EXTRA-ILLUSTRATED by the insertion of the following autographs of persons mentioned in the book: ALDRICH (THOMAS BAILEY). 3p. A. L. S. to William Winter, accompanied by addressed envelope. This letters is not included in the "Life." An extremely interesting letter, acknowledging receipt of a book by Winter, Aldrich's opinion thereof, mentions Irving and Hawthorne, and informs Winter that he is sending him a copy of the London Edition of "The Sisters' Tragedy;" GREENSLET (FERRIS). 2p. A. L. S. to William Winter, asking Winter to loan him his Aldrich letters; TAYLOR (BAYARD). 1p. A. L. S. to James T. Fields; FIELDS (JAMES T.). 3p. A. L. S. to Elizabeth Stuart Phelps; WHITTIER (JOHN GREENLEAF). 2p. A. L. S. An exceptionally interesting letter, reading in part: *I am afraid it will not be safe for you to depend on me for a poem at the "Old Newbury Celebration." My rhyming days are pretty well over; and I dare not promise anything for the occasion. I would be glad to do it, but younger hands must take the place of mine;* BURLINGAME (E. L.). 3p. A. L. S. to William Winter; GILDER (RICHARD WATSON). Autographed Manuscript, signed with initials, of his fine poem, "A WARRIOR OF TROY"; STEDMAN (EDMUND CLARENCE). Autograph verse, signed; HOLLAND (J. G.). Autograph quotation from his most famous book, "KATHRINA," signed; WISTER (MRS. ANNIE LEE). 3p. A. L. S. to Moncure D. Conway.

   It will be noted that nearly all of the letters are of an association character, and all are exceptionally fine and interesting.

4. ALLAIS (A.). On n'est pas des Boeufs. 1896; BOURGET (P.). Une Idylle Tragique. 1896; JOSEPH-RENAUD (J.). Notre-Dame; de Cythère. *Portrait.* N.d.; LORRAIN (J.). Propos d'Ames Simples. 1904; L'AÏEULE. Souvenirs Galants. *Illustrated.* N.d.; MAUPASSANT (G. DE). Miss Harriet. 1894; KAHLENBERG (H. VON). Petite Sirène. 1904. Together, 7 vols. 12mo, quarter morocco, gilt tops.

5. ALVAREZ DE COLEMENAR (DON JUAN). Les Delices de l'Espagne & du Portugal, ou on voit une description exacte des Antiquitez, des Provinces, des Fortresses . . . de la Religion, des Moeurs . . . Nouvelle Edition. *With numerous copperplates, mostly folding.* 6 vols. 16mo, full old calf, gilt backs. Leide, 1715

   FINE SET. The plates depict views of cities, harbors, etc.

6. ANCIENT ART. PERROT (G.) AND CHIPIEZ (C.). History of Art in Ancient Egypt. 2 vols. 1883; History of Art in Chaldea and Assyria. 2 vols. 1884; Art in Primitive Greece. 2 vols. 1894; History of Art in Persia. 1892; Sardinia, Judaea, Syria and Asia Minor. 2 vols. 1890; Phrygia, Lydia, Caria and Lycia. 1892; Phoenicia and Cyprus. 2 vols. 1885. [All translated from the French.] *With hundreds of illustrations.* Together, 12 vols. royal 8vo, gilt cloth, gilt tops. London, 1883-1894

   FINE SET of this important work.

7. ARABIAN NIGHTS. Lady Burton's Edition of Her Husband's Arabian Nights. Translated literally from the Arabic. Prepared for Household Reading by Justin Huntly McCarthy. 6 vols. original white cloth, gold stamped, gilt tops, uncut, somewhat thumbed, as usual. London, 1886

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Second Edition, with additions, of the edition printed under the direction of Voltaire for the benefit of the great-granddaughter of Corneille.

110. Costume Plates in Color. Les Souvenirs et les Regrets du Vieil Amateur Dramatique ou Lettres d'un Oncle à son Neveu sur l'Ancien Théâtre Français. *With 49 engravings, in colors.* 8vo, boards, morocco back, gilt top, uncut. Paris, 1861

The plates depict French actors and actresses in various rôles and are Fine Costume Plates; the name of each performer is given above the character depicted.

111. Costume Plates in Color. Duplessis (G.). Costumes Historiques des XVIe, XVIIe et XVIIIe Siècles dessinés par E. Lechevallier-Chevignard. Gravés par A. Didier, L. Flameng, F. Laguillermie, Etc. Avec un texte Historique et Descriptif. *With 75 fine large plates* Colored By Hand. 4to, boards, cloth back, uncut, somewhat foxed. Paris, 1867

Vol. I only of this fine publication. The plates depict the costumes of many countries.

112. Costume Plates in Color. Jacquemin (Raphaël). Iconographie Générale et Méthodique du Costume du IVe au XIXe Siècle. (315-1815). Collection Gravée a l'Eau Forte d'après des Documents Authentiques & Inédits. Avec Introduction et Table Méthodique. *With 200 plates containing 420 figures, many plates being* Colored By Hand. Folio, cloth, half leather, plates mounted on guards. Paris [1869]

An Exceedingly Desirable Publication on This Subject, copies of which seldom occur for public sale in this country.

113. Costume Plates in Color. Boehm (Max von). Die Mode, Menschen und Modern im Neunzehnten Jahrhundert. Nach Bildern und Kupfern der Zeit ausegewahlt von Dr. Oskar Fishel. *Profusely illustrated with full-page and text illustrations, including reproductions of fine paintings by noted artists,* Many In Colors. 4 vols. 12mo, boards. Enclosed in a board case, with lettered back. München [1905-1919]

A Fine Publication on the Costumes of England, France and Germany, From 1790 to 1914.

114. Costume Plates in Color. Lamésangère (Pierre). Costumes des Femmes Françaises du XIIe au XVIIIe Siècle. *With 70 fine large plates, engraved by Ch. Wittmann,* Hand-colored by Nervet. Royal 4to, half wine colored straight-grain morocco, gilt, gilt top, uncut, original wrappers bound in. Paris, 1900

A Fine and Important Work on French Costume. Choice Copy.

115. Costume Plates in Color. Rohrbach (Dr. Karl). Die Trachten der Völker vom beginnen der Geschichte bis zum 19 Jahrhundert. *With 104 plates* In Colors, *each plate depicting from 14 to 20 different costumes.* 4to, half leather. Leipzig, 1906

Fine Publication on the Costumes of the Various Countries.

116. Costume Plates in Color, Oriental. Tilke (Max). Le Costume en Orient. *With 128 plates* In Colors. 4to, cloth. Paris [1922]

Fine Publication on the Costumes of the Orient.

117. Costume Plates in Color. Hottenroth (Friedrich). Deutsche Volkstrachten von XVI. bis zum XIX. Jahrhundert. *With 144* Colored Plates, *and 215 text illustrations.* Small 8vo, cloth. Frankfurt am Main, 1923

Fine Publication on the costumes of Germany from the 16th to the 19th century inclusive.

118. Costume Plates in Color. Zur Geschichte der Costume. Nach Zeichnungen von Wilh. Diez, C. Frohlich, C. Haberlin, M. Heil, And. Muller, F. Rothbart, J. Watter. *With 125 folding plates* In Colors, *containing 500 illustrations.* Folio, cloth. München, no date

Depicts the costumes of the various countries.

119. Costume Plates in Color. Rosenberg (Adolf). Geschichte des Kostüms. Text by Prof. Dr. Eduard Heyck. *With a great number of plates* In Colors *and black and white.* 5 vols. small folio, boards, half morocco. New York, recent

Monumental Work on This Subject, representing costumes from antiquity to the present day.

120. Courteline (G.). Les Femmes d'Amis. *Illustrated.* N.d.; Molinari (G. de). Comment se Résoudra. La Question Sociale. 1896; Scherer (J.). Philosophia. 1897; Sabatier (M.). Historie de la Législation sur les Femmes Publiques et les Lieux de Débauche. 1828; Noeggerath (R.). La Survie. 1897. Together, 5 vols. 8vo and 12mo, half and quarter morocco, gilt tops, uncut.

121. Courteline (G.). Ah! Jeunesse! N.d.; Le Train de 8 H.47. *Illustrated.* N.d.; Margueritte (P. and V.). Les Tronçons du Glaive. [1900]; Le Désastre. [1897]; Flaubert (G.). Madame Bovary. 1896; Charpentier (G.). Louise. 1900; Sébille (H.). Toute la Troupe. *Illustrated.* N.d. Together, 7 vols. 12mo, half and quarter morocco, gilt tops, uncut. Paris, various dates

122. Coutts (Thomas). Life of the Late Thomas Coutts, Esq. Banker, in the Strand, with Biographical and Entertaining Anecdotes, of his First Wife, Betty Starky, and of the Present Mrs. Coutts. By a Person of the First Respectability. To which is added, An Account of the Manner in which his Immense Property has been Bequeathed. London [1822]

This pamphlet was suppressed.

123. CRUIKSHANK (GEORGE). The Greeks: a Poem. Thirteenth Edition. *6 colored plates by G. Cruikshank.* 1817; Fashion. Dedicated to All the Town. Third Edition. *6 colored plates by G. Cruikshank.* 1818. Together, 2 vols. bound in one, 12mo, half contemporary calf. London, 1817-1818

124. CRUIKSHANK (GEORGE). CERVANTES (M. DE). Don Quixote de la Mancha. Vol. 2 only. *With 5 aquatints in color.* 8vo, boards, uncut. London, 1819

GEORGE CRUIKSHANK'S COPY, with his Autograph Signature and the date "1819" on title-page. On one of the plates is an annotation, in the autograph of Cruikshank,—"*The Don should be dressed. See p. 33.*" On the fly-leaf are several pencil sketches by Cruikshank.

125. CRUIKSHANK (GEORGE). Four Colored Caricatures by George Cruikshank,—The Cholic. Pubd. Feby. 12, 1819; Jealousy. Pubd. November 1st, 1825; The Blue Devils. Pubd. . . . Jany. 10, 1823; The Headache. Pubd. Feby. 12, 1819. *Each plate mounted on heavy brown paper.* Bound in one vol. oblong small folio. London, 1819-1825.

A VERY FINE HUMOROUS COLLECTION. PARTICULARLY FINE IMPRESSIONS.

126. CRUIKSHANK (GEORGE). The Loyalist; or, Anti-Radical; consisting of three departments: Satyrical, Miscellaneous and Historical. *With 7 engravings* (should have ten), *including 3 by G. Cruikshank* (should have four), *one in colors.* 8vo, half calf, worn. Lacks pp. 201-256 inclusive. London, 1820

FIRST EDITION. This copy has bound in at end,—The Loyal Investigation and Radical Non mi Ricordo, or, The History of the Snug Family; The Palace of John Bull. *With 8 copperplates;* The Radicals Unmasked and Outwitted. *With a full-page engraving by G. Cruikshank;* The Royal Wanderer Beguiled Abroad and Reclaimed at Home, or, A Sketch of St. Caroline's Pilgrimage to the Holy Land; Mother Red Cap's Public House (caption title). *With plate by G. Cruikshank;* St. Caroline's Pilgrimage to St. Paul's. *With a plate, lacks the Cruickshank plates;* The Radical Ladder, or, Hone's Political Ladder and his Non mi Ricordo Explained and Applied. All with imprint and date, London, 1820.

127. CRUIKSHANK (GEORGE). [DE FOE (DANIEL).] The Life and Adventures of Robinson Crusoe. Written by Himself. Vol. 2 only. 16mo, boards. Chiswick, 1822

GEORGE CRUIKSHANK'S COPY. On the inside of the front cover are six sketches of men, with initials "*G.C.K.*"; on the fly-leaf is a full-page sketch, beneath which Cruikshank has written "*By me. Geo. Cruikshank;*" on the half-title are two sketches of sailing boats, beneath which Cruikshank has written "*By me. Geo. Cruikshank.*" Sketches and notes in ink.

128. CRUIKSHANK (GEORGE). GRIMM (J. AND W.). German Popular Stories. Translated from the Kinder and Haus Märchen, Collected by M. M. Grimm, From Oral Tradition. [Vol. I]. *With 12 etchings by George Cruikshank, printed in brown.* 12mo, full red straight-grain morocco, single fillet border on sides, gilt edges, original covers bound in, BY BEDFORD. London: C. Baldwyn, 1823

FIRST EDITION, Third Issue. "The Tale of the Travelling Musicians" has the words added "or Waits of Bremen," and there is no Plate List. This is sometimes called a Second Edition. Cohn, No. 354. For differences from the above occurring in the Second Edition (or First Edition, Third Issue, according to Cohn's collation), see Douglas, Appendix, pp. 264-265.

ORIGINAL SKETCHES OF ILLUSTRATIONS FOR "PETER SCHLEMIHL"

129. CRUIKSHANK (GEORGE). THE COMPLETE SET OF EIGHT ORIGINAL SKETCHES IN WATERCOLOR AND PENCIL, executed by George Cruikshank, for,—"Peter Schlemihl." Together, 8 pieces, 12mo size, matted as one piece in an oak frame. Size of frame: Height, 35 inches; width, 14 inches.

A FINE SERIES OF ORIGINAL SKETCHES. "Peter Schlemihl" was published in 1823. Each plate is signed, in ink, "*George Cruikshank,*" and in the top margin Cruikshank has written "*A First Swetch*" or "*Original Sketch,*" and in the lower margin of each plate he has written the title. In the margins of five of these drawings the artist has drawn pencil sketches.

130. CRUIKSHANK (GEORGE). Phrenological Illustrations, or An Artist's View of the Craniological System of Doctors Gall and Spurzheim. FIRST EDITION. *Printed title with the woodcut of three individuals, and 6* COLORED PLATES, *each of the plates with five or six illustrations, by G. Cruikshank.* Oblong 4to, inlaid to oblong folio, cloth, leather back. London, 1826

131. CRUIKSHANK (GEORGE). Illustrations of Time. By George Cruikshank. *Etched title-page, and 6 plates containing several illustrations on each, colored by hand.* Title-page and plates, tipped on, or inlaid to, folio sheets. Bound in one vol. folio, cloth, morocco back. London: Published May 1st, 1827, by the Artist

Bound in, inlaid to size, is an excerpt from *Blackwoods' Magazine,* June 1827, 16pp., "Cruickshank on Time." One of the plates bears the watermark "1829" and the last plate in the volume has been neatly and skilfully repaired.

132. CRUIKSHANK (GEORGE). Illustrations to Punch and Judy. *24 full-page etchings on India paper mounted on sheets of heavy paper, and 4 woodcuts on one sheet of India paper, drawn and engraved by George Cruikshank.* Royal 8vo, enclosed in board portfolio, with printed title as above.
London: Printed for Septimus Prowett, 1828

FINE IMPRESSIONS. ALL PROOF IMPRESSIONS ON INDIA PAPER. THE RAREST STATE OF THESE PLATES. The frontispiece has title "Mr. Punch. Etched by George Cruikshank. From the original Miniature in the possession of the Publisher. London Pubd. by S. Prowett, 55 Pall Mall."

PROOF PLATES OF "SCRAPS AND SKETCHES"

133. CRUIKSHANK (GEORGE). COMPLETE SERIES OF 24 PLATES, each containing several designs, by George Cruikshank for "Scraps and Sketches." ALL PROOFS ON INDIA PAPER. 24 plates, bound in one vol. royal 4to, half green morocco. [London, 1828-1832]

FINE AND COMPLETE SET. IN EXCEPTIONALLY FINE CONDITION. VERY RARE IN PROOF STATE.

FIRST ISSUE WITH PROOF PLATES ON INDIA PAPER

134. CRUIKSHANK (GEORGE). Twelve Sketches Illustrative of Sir Walter Scott's Demonology and Witchcraft. *12 plates,* PROOFS ON INDIA PAPER. 12mo, neatly and skilfully inlaid to 4to, half blue morocco.
[London] Published for the Artist . . . 1830

FIRST EDITION, FIRST ISSUE, WITH THE PLATES ON INDIA PAPER. The text and plates are skilfully inlaid to size, with ruled line borders in blue ink. Cohn, No. 177; Douglas, 115.

135. CRUIKSHANK (GEORGE). SCOTT (SIR WALTER). Letters on Demonology and Witchcraft, addressed to J. G. Lockhart, Esq. *With engraved frontispiece and 12 etchings by George Cruikshank, the latter all* IN THREE STATES, *one set on India paper, one plain and one colored.* 16mo, full crimson levant morocco, sides, back and inner borders, with emblematic designs in gilt, gilt top, BY WOOD.
London: Murray, 1830

FINE COPY OF THE FIRST EDITION WITH THE CRUIKSHANK PLATES.

136. CRUIKSHANK (GEORGE). Hogarth Moralized; A Complete Edition of all the Most Capital and Admired Works of William Hogarth. Accompanied with concise and comprehensive explanations of their moral tendency, by Rev. Dr. Trusler. *Numerous plates and woodcuts, including 4 cuts on two plates by G. Cruikshank.* 12mo, full straight-grain citron morocco, gilt back.
London: John Major, 1831

FIRST EDITION. PLATES ON INDIA PAPER.

FINE SET OF PROOFS ON HEAVY PAPER—PROBABLY CRUIKSHANK'S OWN SET

137. CRUIKSHANK (GEORGE). A Collection of 26 etchings, being PROOFS of plates which appeared in "Roscoe's Novelist's Library." Bound in a 4to volume, cloth, leather back. [1831]

A VERY FINE SET OF PROOFS ON HEAVY PAPER. This collection apparently belonged to George Cruikshank, as on two of the plates are memorandums "*bite head*" and "*Wants more biting.*" On several of the plates are markings in pencil, showing that the plate was not bitten enough.

138. CRUIKSHANK (GEORGE). [HOGG (JAMES).] Altrive Tales. Collected among the Peasantry of Scotland, and from Foreign Adventurers. By the Ettrick Shepherd. Vol. I (all published). FIRST EDITION. *With etching by G. Cruikshank, and a portrait by Edwards.* 12mo, half citron morocco, gilt back and top. London, 1832

139. CRUIKSHANK (GEORGE). Sunday in London. FIRST EDITION. *11 full-page woodcuts and 3 vignettes by G. Cruikshank.* 12mo, half red morocco, gilt back and top, uncut. London, 1833

140. CRUIKSHANK (GEORGE). Sunday in London. FIRST EDITION. *11 full-page woodcuts and 3 vignettes, all by G. Cruikshank.* 12mo, original pink boards, uncut, portion of back-strip missing.
London, 1833

141. CRUIKSHANK (GEORGE). Sunday in London. *11 full-page woodcuts and 3 vignettes, by G. Cruikshank,* IN COLORS. 12mo, half maroon morocco, gilt back and top, uncut. London, 1833

FIRST EDITION. The plates are colored by hand.

142. CRUIKSHANK (GEORGE). COMPLETE SERIES of 36 etchings, several subjects to each plate, by George Cruikshank, for "My Sketch Book." *All the plates* IN COLOR. Small oblong folio, inlaid to folio, half red morocco.
London: Published for the Artist, by Charles Tilt . . . [1833-1836]

COMPLETE SET OF THE PLATES AS THEY APPEARED IN THE ORIGINAL ISSUE PUBLISHED IN 9 PARTS. One of the front wrappers is inlaid to size and serves as a title-page.

INDIA PROOFS OF THE PLATES FOR "MY SKETCH BOOK"

143. CRUIKSHANK (GEORGE). COMPLETE SERIES of 36 etchings, several subjects to each plate, by George Cruikshank for "My Sketch Book." ALL PROOFS ON INDIA PAPER. Bound in one vol. folio, cloth, morocco back. [London] Sold by Charles Tilt, 1833-1836

LARGE PAPER. COMPLETE SET of the plates which appeared in the Original Issue published in 9 parts, with 4 plates to each part, including the engraved title representing a proscenium having four shelves, with workmen placing letters, as large as themselves, under the direction of George Cruikshank himself, whose likeness is represented. The plates were published from August 1, 1836, to June 25, 1836.

EXCEEDINGLY RARE IN PROOF STATE.

UNDIVIDED PROOFS BEFORE LETTERS—RARE STATE

144. CRUIKSHANK (GEORGE). Illustrations to "The Comic Almanac." *A collection of 152 etchings, designed by George Cruikshank,* ALL UNDIVIDED PROOFS ON INDIA PAPER*; and 16 full-page woodcuts, proofs on India paper.* Enclosed in a half green morocco folio portfolio, with ties. [London, 1835-1853]

FINE IMPRESSIONS. UNDIVIDED PROOFS BEFORE LETTERS ON INDIA PAPER OF THESE ILLUSTRATIONS TO "THE COMIC ALMANAC." There are four etchings to each sheet, mounted on sheets of heavy paper. Some of the mounts are foxed. VERY RARE IN THIS STATE.

ORIGINAL WATERCOLOR SKETCH AND PROOF ETCHINGS BY CRUIKSHANK

145. CRUIKSHANK (GEORGE). Landscape-Historical Illustrations of Scotland, and the Waverley Novels. *35 etchings by George Cruikshank, and one plate after him engraved by Goodyear.* Bound in one vol. small folio, half red morocco.

[London and Paris: Fisher, Sons and Co., 1836-1838]

PROOFS BEFORE LETTERS. Thirty of the above etchings are printed on 15 undivided sheets. RARE.

Accompanying the above is the ORIGINAL WATERCOLOR SKETCH by George Cruikshank of "Rebecca on the Ramparts," which was engraved on steel by Goodyear.

146. CRUIKSHANK (GEORGE). A Comic Alphabet. Designed, Etched and Published by G. Cruikshank. *24* COLORED PLATES, *illustrative of the alphabet, and the original illustrated wrappers.* Each plate, and the original wrappers, mounted on separate sheets, to royal 4to. Bound in a royal 4to volume, half red morocco.

Pentonville, 1837

FINE COPY of the Second Issue, following closely on the first which was issued the preceding year.

ARTIST'S PROOFS ON HOLLAND PAPER

147. CRUIKSHANK (GEORGE). A series of 12 etchings executed by George Cruikshank for "Memoirs of Joseph Grimaldi," by Charles Dickens. ALL PROOFS. 12 pieces neatly hinged and bound in one vol. 4to. half brown morocco. [London, 1838]

COMPLETE SET OF THE ARTIST'S PROOFS ON HOLLAND PAPER, BEFORE LETTERS, WITH THE ARTIST'S SIGNATURE ENGRAVED ON PLATE. EXCEEDINGLY RARE IN THIS STATE. A number of the plates are foxed.

UNDIVIDED PROOFS OF ETCHINGS FOR "LOVING BALLAD OF LORD BATEMAN"

148. CRUIKSHANK (GEORGE). Complete Series of 11 etchings and etched sheet of music ON 4 UNDIVIDED PLATES, executed by George Cruikshank for "The Loving Ballad of Lord Bateman." ALL PROOFS ON INDIA PAPER. The 4 plates (11 etchings, and sheet of music) bound in one vol. folio, half red morocco. Margins somewhat spotted. [London, 1839]

EXCEEDINGLY RARE SET OF THESE PLATES, believed to be the only set of undivided proofs that has been offered at public sale in this country.

ORIGINAL SKETCHES FOR "STORY OF BARBER COX"

149. CRUIKSHANK (GEORGE). SEVEN OF THE ORIGINAL SKETCHES IN PENCIL AND SEPIA, executed by George Cruikshank, for,—*"The Story of Barber Cox, and the Cutting of his Comb."* Together, 7 pieces, 12mo size, matted as one piece in an oak frame. Size of frame: Height, 38 inches; width, 12 inches.

FINE ORIGINAL SKETCHES. *"The Story of Barber Cox, and the Cutting of his Comb"* appeared in *"The Comic Almanack, 1840."* A plate was executed for each month of the year. Each plate is signed, in ink, *"G. Cruikshank,"* and in the top margin Cruikshank has written the title of the plate, and in the lower margin has written a description of the scene depicted.

The following is a list of the above seven sketches,—February—First Rout; April—The Finishing Touch; May—A New Drop Scene at the Opera; July—Down at Beulah; August—A Tournament; October—Notice to Quit; December—Christmas Bustle.

CRUIKSHANK'S OWN PROOFS, SIGNED IN AUTOGRAPH

150. CRUIKSHANK (GEORGE). Complete series of the 22 steel engravings by George Cruikshank for "George Cruikshank's Omnibus." ALL PROOFS ON INDIA PAPER. 22 pieces, bound in one vol. folio, half green morocco. [London, 1842]

LARGE PAPER. FINE AND COMPLETE SET OF THE ENGRAVINGS. CRUIKSHANK'S OWN SET OF PROOFS, with his autograph signature in the lower margin of the first plate. VERY RARE IN PROOF STATE.

151. CRUIKSHANK (GEORGE). MARRYAT (FREDERICK). Percival Keene. Vols. I and III only. 12mo, original boards, back-strip of each volume missing. London, 1842

FIRST EDITION. GEORGE CRUIKSHANK'S COPY, with his Autograph Signature, and the date "1842," in ink, on the title page of each volume. On the fly-leaf of Vol. III, in the autograph of Cruikshank, and signed, is the following, *"Presented by Captn. Marryat to Geo. Cruikshank"* and above this inscription is a pencil sketch by Cruikshank of a man's head.

152. CRUIKSHANK (GEORGE). Complete series of 10 etchings by George Cruikshank for Samuel Lever's "Arthur O'Leary." ALL PROOFS ON INDIA PAPER. 10 pieces, bound in one vol. folio, half green morocco. [London, 1844]

FINE AND COMPLETE SET. IN EXCEPTIONALLY FINE CONDITION.

Believed to be the only complete set of proofs that has been offered for public sale in this country.

RARE PROOFS OF ENGRAVINGS FOR "THE TABLE BOOK"

153. CRUIKSHANK (GEORGE). Complete series of the 12 steel etchings by George Cruikshank for "The Table Book. Edited by Gilbert A. A'Beckett." ALL PROOFS ON INDIA PAPER. 12 pieces, bound in one folio, half red morocco. [London, 1845]

LARGE PAPER. FINE AND COMPLETE SET OF THE STEEL ENGRAVINGS ONLY, which appeared in the 12 parts, one plate to each part. EXTREMELY RARE IN PROOF STATE.

154. CRUIKSHANK (GEORGE). Complete series of plates "1851, or, The Adventures of Mr. and Mrs. Sandboys" also a plate, "The Opening of the Great Exhibition, etc." PROOFS ON INDIA PAPER, except last mentioned. Together, 11 pieces, bound in a royal folio volume, cloth, roan back. Some margins lightly foxed. [London, 1851]

FINE SERIES AND RARE IN PROOF STATE.

AUTOGRAPHED PRESENTATION SET OF PROOFS

155. CRUIKSHANK (GEORGE). Complete series of 6 etchings by George Cruikshank for "Hop-O-My-Thumb." ALL PROOFS ON INDIA PAPER. Bound in one vol. 4to, boards, morocco back. [London, 1853]

FINE AND COMPLETE SET. IN EXCEPTIONALLY FINE CONDITION. Presented by George Cruikshank to the Rev. Thomas Hugo, with the following Signed Autograph Inscription, on the first plate,—"*To the Rev. Thomas Hugo. With the best regards of Geo. Cruikshank. August 9th, 1853.*"

EXTREMELY RARE IN PROOF STATE.

COMPLETE SET OF PROOFS, WITH AUTOGRAPH PRESENTATION INSCRIPTION

156. CRUIKSHANK (GEORGE). Complete series of 6 etchings by George Cruikshank for "Cinderella and the Glass Slipper." ALL PROOFS ON INDIA PAPER. Bound in one vol. 4to, boards, morocco back. [London, 1854]

FINE AND COMPLETE SET. Presented by George Cruikshank to the Rev. Thomas Hugo, with the following Signed Autograph Inscription on the first plate,—"*Rev. Thos. Hugo with the regards of Geo. Cruikshank.*" Bound in, is an Autograph Letter Signed, 2pp. 8vo, March 25, 1855, from Cruikshank to the Rev. Thos. Hugo, relative to the above series of plates.

EXTREMELY RARE IN PROOF STATE.

RARE PROOF PLATES, WITH CRUIKSHANK'S AUTOGRAPH PRESENTATION INSCRIPTION

157. CRUIKSHANK (GEORGE). Complete series of 6 etchings by George Cruikshank for "Jack and the Bean Stalk." ALL PROOFS ON INDIA PAPER. Bound in one vol. 4to, boards, morocco back. [London, 1854]

FINE AND COMPLETE SET. Presented by George Cruikshank to the Rev. Thomas Hugo, with the folowing Signed Autograph Inscription on the first plate,—"*Rev. Thos. Hugo—with the regards of Geo. Cruikshank.*" Bound in is an Autograph Letter Signed, 2pp. 8vo, Nov. 22, 1854, from Cruikshank to the Rev. Thomas Hugo, stating that he is sending him a "*copperplate and a proof the etching,*" and that he is sending him copies of "*The Bottle*" and "*The Drunkard's Children.*"

EXTREMELY RARE IN PROOF STATE.

158. CRUIKSHANK (GEORGE). George Cruikshank's Magazine. Edited by Frank E. Smedley (Frank Fairlegh). Nos. 1 and 2, January and February, 1854. ALL PUBLISHED. *Illustrations, including those on wrappers, by George Cruikshank.* 2 parts, 8vo, ORIGINAL YELLOW WRAPPERS, uncut. In half crimson morocco solander case, with inner protecting cloth folder. London: D. Bogue, 1854

FIRST EDITION. SCARCE. Douglas, No. 264; Cohn, No. 195.

No. 1, January, 1854, contains 2 folding etchings, one glyphograph, and 3 woodcuts by G. Cruikshank, and 8 pages of advertisements; No. 2, February, 1854, contains one folding etching, one folding glyphograph, and 4 woodcuts by G. Cruikshank.

159. CRUIKSHANK (GEORGE). George Cruikshank's Magazine. Edited by Frank E. Smedley. Parts 1 and 2 (all issued). *With 3 folding etchings, 2 glyphographs and 7 woodcuts by G. Cruikshank.* Bound in one vol. with the original front wrapper to Part I serving as a title-page. 1854; Points of Humour. Part I only. Third Edition. *With 10 full-page etchings and 8 woodcuts by G. Cruikshank.* 1823; Stenelaus and Amylda. A Christmas Legend. *With woodcuts in text and on wrappers by G. Cruikshank.* 1858. *Two copies, one plain and one colored;* Sunday in London. *Woodcuts by G. Cruikshank.* 1833; BARKER (H. M.). The Old Sailor's Jolly Boat. *Illustrations by George and Robert Cruikshank.* London [1845]. Not First Edition; [FRASER (SIR W.)] Coila's Whispers. *With 4 reproductions of plates by George Cruikshank and Gustave Doré.* Edinburgh, 1869. Together, 8 vols. in 7, 8vo and 12mo, half morocco, cloth, boards and wrappers. London, 1823-1869

160. CRUIKSHANK (GEORGE). A Collection of PROOFS of 37 etchings by George Cruikshank, 19 being on India paper. Together, 34 pieces, sheets.

FINE COLLECTION. 12 of the etchings are undivided proofs on three sheets, 12 etchings undivided proofs on six sheets, 4 etchings undivided proofs on two sheets. Includes illustrations to "The Bee and the Wasp" (4); Sketches by Boz, Second Series (12); Frontispiece to "Poems by Frederick Locker," of which 120 proofs were struck off; Title-page to "Yorkshireman, a Religious and Literary Journal" with the following, in the autograph of Cruikshank,—"*First Proof. George Cruikshank;*" and others. We believe that the last mentioned was a *projected issue* of a work which was never published.

161. CRUIKSHANK (GEORGE). TRACING FROM THE ORIGINAL SKETCH,—"Blind Man's Buff." Signed, in ink. Height, 6½; width, 4 inches. In oak frame, matted.

This sketch was drawn for Mayhew's "Whom to Marry and How to Get Married." In the top margin, in the autograph of Cruikshank, is the following,—"*Tracing from the Original Sketch.*" In the lower margin, in the autograph of Cruikshank is written,—"*Young Love. Blind Man's Buff at a Boarding School.*" This sketch is executed in ink and watercolors.

162. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR AND PENCIL SKETCH,—"New St. Giles. Morals for the Million." Signed, in ink. Height, 8¾; width, 7⅛ inches. In oak frame and matted.

This sketch was drawn and etched by George Cruikshank for "The Comic Almanack, 1843." Beneath the sketch are two lines, in pencil, and beneath these two lines are 12 lines, in ink, in the autograph of Cruikshank, being the conversation taking place between the subjects in the sketch; in the margins are notes, in pencil, in Cruikshank's autograph.

163. Cruikshank (George). Original Watercolor and Pencil Sketch,—A Lady of Considerable Attractions." Signed, in ink. Height, 8½; width, 7 inches. In oak frame, matted.

This sketch was drawn and etched by George Cruikshank for Mayhew's "*Whom to Marry, and How to Get Married.*" Cruikshank has signed his name in full in the sketch. At the top of the sketch are the words "*Original Sketch*" and in the lower margin "*Whom to Marry,*" all in the autograph of Cruikshank. Immediately beneath the sketch Cruikshank has written, in pencil, the title he originally gave the sketch, "*The Heiress.*" In the left and right-hand margins of the sheet are seven pencil sketches by Cruikshank.

164. Cruikshank (George). Original Pen-and-Ink Sketch, "The Pillars of a Gin Shop." Signed. Height, 9; width, 7¼ inches. In oak frame, matted.

A Most Interesting Item. This sketch was drawn and etched by George Cruikshank for part 2 of "My Sketch Book" Cruikshank has written the following in the right-hand margin of the sheet,—"*This was done 14 years before I became a total abstainer. George Cruikshank, Agt. 3d, 1873.*" In the upper margin he has written "*First Sketch for 'My Sketch Book' Part 2,*" beneath which is the title, "*The Pillars of a Gin Shop.*" In the lower margin of the sketch there is a four-line note, in Cruikshank's autograph, relative to the subject of the sketch.

165. Cruikshank (George). Original Watercolor and Pencil Sketch,—"The Gross of Green Spectacles." Signed, in ink. Height, 4; width, 4 inches. In oak frame, matted.

This sketch was drawn and etched by Cruikshank for Goldsmith's "The Vicar of Wakefield." The sketch is signed, twice,—in pencil,—"*Painted & etched by G. Cruikshank*", in ink,—"*George Cruikshank.*" In the margin are several sketches of heads of persons.

166. Cruikshank (George). Original Watercolor Drawing,—"Mr. Watkins Tottle and Miss Lillerton." Signed, in ink,—*George Cruikshank.*

Fine Drawing. This is one of the plates appearing in the set executed for "Sketches by Boz."

167. Cruikshank (George). Original Watercolor and Pen-and-Ink Sketch,—"The Doctor Makes a Discovery." Signed, in ink. Height, 7; width, 4 inches. In oak frame, matted.

This sketch was drawn and etched by George Cruikshank for Smedley's "Frank Fairlegh." Signed, in full,—*George Cruikshank.*

168. Cruikshank (George). Original Watercolor and Pencil Sketch,—"Lawless Finds his Level." Signed, in ink. Height, 6½; width, 5 inches. In oak frame, matted.

This sketch was drawn and etched by George Cruikshank for Smedley's "Frank Fairlegh." Beneath the sketch Cruikshank has written,—"*Frank Fairligh* [sic] *Geo. Cruikshank.*"

ORIGINAL WATERCOLOR SKETCHES—PROBABLY UNPUBLISHED

169. Cruikshank (George). Eleven Original Sketches in Pencil and Watercolors, entitled,—"*The Court of Queene Anne.*" Together, 11 pieces, 8vo, matted as one piece in an oblong oak frame. Size of frame: Length, 40 inches; height, 13½ inches.

A Beautiful Series of Original Sketches, Which Are Apparently Unpublished. Each plate is signed, in ink, by the Artist, and he has

[*Continued*

[No. 169. CRUIKSHANK—*Continued*]

written in the lower margin of each plate "*The Court of Queene Anne,*" and in the top margin of each plate he has written "*Original Sketch.*" In the margin of four plates are pencil sketches of characters depicted in the original drawing.

170. CRUIKSHANK (GEORGE). TWO ORIGINAL WATERCOLOR AND PENCIL SKETCHES, without titles,—(1) Crowd of men entering a room supporting a man on their shoulders, and waving their hats; (2) Scene in a dining room depicting two men fighting. Each plate signed,—*George Cruikshank.* Together, 2 pieces, 12mo size, each matted, in oak frames.

BOTH SKETCHES ARE BELIEVED TO BE UNPUBLISHED.

171. CRUIKSHANK (GEORGE). TWO ORIGINAL WATERCOLOR AND PENCIL SKETCHES,—(1) *Rebecca.* This was intended for Scott's "Ivanhoe;" (2) *The Witches' Frolic.* Each plate is signed in full,—"*George Cruikshank*" and the words "*Original Sketch*" in the autograph of Cruikshank appears at the top of each plate. Together, 2 pieces, 12mo size, each matted, in oak frames.

BOTH THESE SKETCHES ARE BELIEVED TO BE UNPUBLISHED.

172. CRUIKSHANK (GEORGE). THREE ORIGINAL WATERCOLOR AND PENCIL SKETCHES,—(1) "Extraordinary Storm of Lightning. 1835." Signed,—*George Cruikshank;* (2) "A Chimpanzee Walking in the Grounds of the Zoological Gardens with one of the Keepers." Signed,—*Geo. Cruikshank;* (3) Sketch of a rooster, and the head of a hen. Signed,—*Geo. Cruikshank.* Together, 3 pieces, 4to and 8vo size, each matted, in oak frames.

THESE SKETCHES ARE BELIEVED TO BE UNPUBLISHED.

173. CRUIKSHANK (GEORGE). THREE ORIGINAL SKETCHES, IN PEN-AND-INK AND PENCIL,—(1) Four portrait sketches of himself, on one sheet, showing different facial expressions. Signed,—*Geo. Cruikshank;* (2) Sheet containing 15 sketches in pencil and sepia, including three-quarter length portrait of himself, "Mr. Mathews at home," "Mr. Mathews Making Mouthes from ear to ear," and others. Signed,—*George Cruikshank;* (3) Pen-and-ink and sepia sketch of a thatched cottage. With the following inscription, in ink, in the autograph of Cruikshank,—"*Drawn by me when a boy. Geo. Cruikshank.*" Together, 3 pieces, 4to size, each matted, in oak frames.

THESE SKETCHES ARE BELIEVED TO BE UNPUBLISHED.

174. CRUIKSHANK (GEORGE). FOUR ORIGINAL WATERCOLOR, AND PEN-AND-INK SKETCHES,—(1) "Sketch of Grimaldi being Shaved by a Girl at Preston." Signed,—*Geo. Cruikshank;* (2) "Deer Stalking." Signed,—*Geo. Cruikshank;* (3) Sheet containing two sketches (a) Napoleon astride a horse. With a description in pencil in the autograph of Cruikshank, (b) Woman at a window, admiring the moon, with a candle in her hand, with the following in the autograph of Cruikshank,—"*Oh! Sally do come & see what a beautiful moonlight night it is!*" The sheet is signed,—*Geo. Cruikshank;* (4) Seven sketches on one sheet (4 in colors) of chickens. Signed, —*Geo. Cruikshank.* Together, 4 pieces, 4to and 8vo size, each matted, in oak frames.

THESE SKETCHES ARE BELIEVED TO BE UNPUBLISHED.

175. CRUIKSHANK (GEORGE AND ROBERT). MACDONALD (W. R.). The Comic Alphabet. *With 26 illustrations in color by Robert Cruikshank.* 16mo, full red morocco, gilt fillets on sides, lettered in gilt on front cover. London: D. Martin, no date

EXTRA ILLUSTRATED by the insertion of 26 COLORED PLATES BY GEORGE CRUIKSHANK, being the plates of the "Comic Alphabet" published in 1836.

176. CRUIKSHANK (GEORGE AND ROBERT). A'BECKETT (G. A.). The Comic Blackstone. Part I. *Frontispiece and vignette on title, by G. Cruikshank.* London, 1844; [IRVING (WASHINGTON).] Salmagundi. *With 7 woodcuts by G. Cruikshank.* London, 1839; MATHEWS (CHARLES). Selections from Mr. Mathews' Celebrated Memorandum Book . . . With the most laughable of the Stories and Adventures. *With colored folding frontispiece, containing 4 subjects, by R. Cruikshank.* 1825; DRAMATIC MAGAZINE. *With 11 plates, of which 7 are by R. Cruikshank.* 1829. Together, 4 vols. 8vo and 12mo, full calf (worn), cloth and boards. London, 1825-1844

177. CRUIKSHANK (GEORGE AND ROBERT). A collection of 8 Comic Songs. *Each with a caricature song-head, one by G. Cruikshank and one by R. Cruikshank.* Together, 8 pieces bound in one vol. 4to, half green morocco. London, *circa* 1816

FINE COLLECTION. WITH MUSIC. Comprises,—The General Election. *Caricature by R. Cruikshank;* Barney Buntline and Billy Bowling. *Caricature by G. Cruikshank;* Der Freischutzism; The Village Deserted to Follow the Drum; Nelly Gray, or Ben Battle was a Soldier Bold; and others.

RARE CARICATURES BY THE CRUIKSHANKS

178. CRUIKSHANK (GEORGE AND ROBERT). A Collection of 41 Political and other Caricatures, MOSTLY IN COLOR. 36 by George Cruikshank and 5 by Robert Cruikshank. Laid in, between the blank leaves of an album. Royal folio, full green morocco, gilt, binding rubbed.

A FINE COLLECTION OF CARICATURES, MAINLY GOOD IMPRESSIONS. Some of the caricatures depict the early efforts of both artists. Among some of the plates by George Cruikshank, may be mentioned,—The Cholic, The Headache, Jealousy, The Blue Devils, The Cato Street Conspirators, Mediation among the Tombs, Death of Liberty, An Irish Epitaph, A Brighton Hot Bath, The Beggar's Carnival (*Scarce*), State Miners, Results of the Northern Excursion, The Mother Red Cap Public House (*first and second state*), Mrs. Fig's Card Party Disturbed (*2 copies*), and others. The plates by Robert Cruikshank are,—Waltzing or a Peep into the Royal Brothel, Quadrilles (*series of 3 plates*), and, 'By St. Peter this is no Sham, etc."

179. CRUIKSHANK AND OTHER ILLUSTRATORS. A Collection of etchings, engravings, leaves of text from early printed volumes, caricatures, etc. Together, about 125 pieces.

GOOD COLLECTION FOR EXTRA-ILLUSTRATION.

The collection includes,—20 etchings by John Leech being the illustrations to Douglas Jerrold's "The History of St. Giles and St. James;" Illustrations by George and Robert Cruikshank to "Bibliotheca Sussexiana" (7 plates containing 9 illustrations); 12 Biblical subjects; The Tortoiseshell Tom Cat (caricature); 3 plates by George Cruikshank; The Phantasmagoria, or a Review of old Times, by Isaac Cruikshank; and about 35 original and facsimile leaves of text of early printed works.

180. Cruikshank (Isaac and Robert). Two Original Watercolor Sketches,—(1) Sketch of an old man playing a violin. With the following note, in ink, by George Cruikshank,—*"Drawn by Isaac Cruikshank. Father of Robert & George;"* (2) A man passing along a road, astride a horse, comes upon a man holding in his arms the limp form of a woman, with another man in the rear. In the lower margin is the following note, in ink, by George Cruikshank,—*"This drawing made by my brother Robert Cruikshank. G. Ck.* 1875." Together, 2 pieces, each separately matted and in an oak frame.

181. Cruikshank (Robert). The Commercial Tourist; or, Gentleman Travellers. A Satirical Poem, in Four Cantos. *With 5* Finely Colored *engravings by R. Cruikshank.* 8vo, original boards, uncut, tear in title-pages, back worn. London, 1822

The First Illustrated Edition.

182. Cruikshank (Robert). Shakespeare, and Honest King George, versus Parson Irving and the Puritans; or, Taste and Common Sense, refuting Cant and Hypocrisy. By an Actor. *With colored frontispiece etched by Robert Cruikshank.* 8vo, plain wrappers, uncut. London, 1824

Rare in Wrappers, and with the colored plate.

FINE COLLECTION OF ROBERT CRUIKSHANK CARICATURES

183. Cruikshank (Robert). A Collection of about 35 caricatures, Mostly in Colors. 26 signed Robert Cruikshank and 9 signed I. R. Cruikshank. Laid in, between the blank leaves of an album. Royal folio, half calf, binding rubbed.

Important Collection, Many of the Examples Being Rare. Unusually Brilliant Impressions.

The collection comprises caricatures of a political and of a humorous nature. Among some of the plates may be mentioned,—A Dandy Shoemaker in a Fright or the effects of Tight Lacing, Dandies Having a Treat (2 copies), A Late Arrival at Mother Wood's; John Bull Flourishes in a Dignified Attitude of strict Neutrality, King Gourmand XVIII and Prince Posterior, in Fright (2 copies); The Master Cook and his Black Scullion composing a Royal Hash, Tread Mill, Public Opinion, The Tetbury Duel or the Bully Brought Down, Thoughts on the Invasion, All the Talents Upset or the Highmettled Hanovarian Grown Restive, Doctor Sangrado relieving John Bull of the Yellow Fever, two pugilistic scenes, The Great Match between Randal and Martin, and Baker Kneading Sammy's Dough, and others; also, two Caricature Song-heads.

184. Cuala Press. "A Broadside" for October 1913 and January 1914, Nos. 5 and 6. *Each with three woodcuts, of which two are in colors.* Together, 2 leaflets, 4pp. each. Dundrum, 1913-1914

Edition Limited to 300 Copies. Contains the poems "Brennan on the Moor", "The Drinaun Donn" and "A Ballad."

185. Curtis (George William). Orations and Addresses of George William Curtis. Edited by Charles Eliot Norton. First Edition. 3 vols. 8vo, half green morocco, gilt, gilt tops, uncut. With slip of "Errata." New York, 1894

186. DAGLEY ILLUSTRATIONS. Death's Doings; Consisting of Numerous Original Compositions, in Prose and Verse, the Friendly Contributions of Various Writers, Principally Intended as Illustrations of Twenty-Four Plates Designed and Etched by R. Dagley. *24 plates.* 8vo, half blue calf. London, 1826

FIRST EDITION. Seldom found in such fine condition, being clean and spotless throughout.

187. DECHARDEL (G.). La Bête Mystique. 1896; RIFFAUD (C. DE). Veneurs et Braconniers. 1896; COURTELINE (G.). Messieurs les Ronds-de-Cuir. *Illustrated.* N.d.; BRUNETIÈRE (F.). Honoré de Balzac. N.d.; PERRIN (P.). On n'est pas des Grues . . . *Illustrated.* 1902; BAC (F.). Les Maïtresses. *Illustrated.* 1897. Together, 6 vols. 12mo, half and quarter morocco, gilt tops.
Paris, various dates

188. DECORATIVE ARTS. MIGEON (GASTON). Exposition des Arts Musulmans au Musée des Arts Décoratifs. *Beautifully and profusely illustrated throughout.* Small folio, half red levant morocco, gilt top, uncut. Paris, no date

EDITION LIMITED to 200 copies, this being No. 107. Treats on ceramics, tapestries, wood carvings, etc.

189. [DE PEYSTER (J. WATTS).] Mary Queen of Scots. A Study. New York, 1882; A Vindication of James Hepburn, Fourth Earl of Bothwell, Third Husband of Mary, Queen of Scots. Philadelphia, 1882; An Inquiry into the Career and Character of Mary Stuart . . . and a Justification of Bothwell. *Portrait.* New York, 1883. FIRST EDITION OF EACH. Together, 3 vols. in one, royal 8vo, cloth.
Philadelphia and New York, 1882-1883

EXTRA-ILLUSTRATED BY DESIRABLE AUTOGRAPH MATERIAL

190. [DICKENS (CHARLES—Editor).] Bentley's Miscellany. Edited by Boz. *Illustrated by George Cruikshank.* No. 1, January 2, 1837. 8vo, inlaid to 4to, sheets. London, 1837

EXTRA-ILLUSTRATED by the insertion of 14 Autograph Letters Signed, Autograph Manuscript by "Father Prout" (Rev. F. Mahony), Bill rendered for the engraving of the illustrated front wrapper; and a few etchings, one by Leech.

Among the AUTOGRAPH LETTERS SIGNED may be mentioned,—DICKENS (CHARLES). 1p. 8vo, [1837]. To Richard Bentley requesting him to reject an advertisement in the Miscellany, re "Gabriel Vardon," which Macrone would send in; CRUIKSHANK (GEORGE). 1p. 8vo, September 17, 1836. To R. Bentley, stating that he could not go to dinner with him; LOVER (SAMUEL). 1p. 12mo, London, No date. To E. Moran, requesting a ticket of admittance to Drury Lane Theatre; Another, 1p. 8vo, no place or date. To E. Moran, stating that he cannot send him the line of "The Land of the West" as it is to appear in his book; MAHONY (REV. FRANCIS—"Father Prout"). To E. Moran, Jan. 19, 1837. Written in the margins and between the printed lines of a portion of a broadside announcing the ascent of the balloon at Vauxhall Gardens; Another, to E. Moran. 3pp. 4to, Paris, Hotel de Malte [January 7, 1837]. A fine letter in which he asks about Bentley's Miscellany and requests him to collect the money for his contribution to the first number, also writes about Macrone the publisher, mentions that Thackeray has lost patience with etching; the other letters are by Richard Bentley, Thomas Haynes Bayley, Charles Ollier, R. H. Barham, Dr. Maginn. The Original Manuscript by Francis Mahony (Father Prout), 1p. 4to, is of,—"Our Song of the Month. The Bottle of St. Januarius," which appears on the first page of text.

191. DICKENS (CHARLES). Dealings with the Firm of Dombey & Son. *With illustrations by "Phiz."* Thick 8vo, full green morocco, gilt, gilt top, uncut. London, 1846-1848

FIRST EDITION. Bound from the original 20 in 19 parts, with the original green wrappers and advertisements bound in. With the mistake of the author, on page 284, in the fifth and six lines from the bottom where he twice calls Mr. Toot's boat "Delight" instead of "Joy."

192. DICKENS (CHARLES). The Haunted Man and the Ghost's Bargain. FIRST EDITION, Second Issue. London, 1848; DICKENSIANA. Oliver Twist; or, The Parish Boy's Progress. Otley, no date; DUTHIE (WILLIAM). A Tramp's Wallet. Dedicated by permission, to Charles Dickens. London, 1858; MATTHEWS (E. V. B.—Translator). Master-Tales. Parisian Points of View. By Ludovic Hálevy. Introduction by Brander Matthews. New York [1894]; ELIOT (GEORGE). Romola. Second Edition. 2 vols. London, 1863; BLESSINGTON (COUNTESS OF—Editor). Heath's Book of Beauty. 1840. *With numerous full-page steel engravings.* London [1839]. Together, 7 vols. 8vo and 12mo, cloth and wrappers, one binding worn. Various places [1839-1894]

193. DICKENS' (CHARLES) COPY. THE WHOLE PROCEEDINGS on the King's Commission of the Peace, Oyer and Terminer, and Gaol Delivery for the City of London . . . held at Justice Hall in the Old Bailey, on Wednesday the 8th of December 1779 . . . 4to, boards, worn. London, 1779

CHARLES DICKENS' COPY, with his bookplate on the inside of the front cover, also with the Gadshill certificate stating that the volume came from Charles Dickens' Library.

194. DIXON (WILLIAM HEPWORTH). Her Majesty's Tower. 4 vols. 1869-1871; BINGHAM (D.). The Bastille. *Illustrated.* 2 vols. 1888. Together, 6 vols. 8vo, half red morocco and half blue calf, gilt backs and tops, uncut. London, 1869-1888

FIRST AND BEST EDITIONS of both works. The latter is scarce.

195. DRAMA. CHETWOOD (W. R.). A General History of the Stage; (More particularly the Irish Theatre) From its Origin in Greece down to the Present Time, with the Memoirs of Most of the Principal Performers that have appeared on the Dublin Stage. *Engraved portrait of the author, engraved title.* 12mo, full green morocco, gilt, rubbed, name on title. Dublin, 1749

196. DRAMA. MILES (WILLIAM A.). A Letter to Sir John Fielding, Knt., occasioned by His extraordinary Request to Mr. Garrick for a Suppression of the Beggars Opera. To which is added a Postscript to D. Garrick, Esq. The Second Edition, with Additions. 16mo, full red straight-grain morocco, gilt fillet borders on sides. London, 1773

197. DRAMA. The Drama, or, Theatrical Pocket Magazine. Vols. 1, 3, 4, 5, and 7. May 1821 to May 1825. 5 vols. 1821-1825; New Series, Vols. 1 and 2. 2 vols. [1825-1826]; The Stage, or Theatrical Inquisitor. August 1828 to February 1829. 1 vol. [1828-1829]. *All with finely engraved portraits of actors and actresses, mostly in characters.* Together, 8 vols. 16mo, half calf. London, 1821-[1829]

198. DRAMA. BANISTER (DOUGLAS). Life of Mr. John Reeve, with Original Anecdotes. *Portrait by Wageman.* 8vo, half green morocco. London [1838]

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of 5 plates, four of which are colored, one an engraved portrait of Reeve, the other depicting Reeve in various characters; also inserted, inlaid to size, is a Memoir of "Mr. John Reeve" one page, and an article on "Mr. Reeve, in Lurline."

199. DRAMA. Letters on the Drama. 1796; PENN (JOHN). The Battle of Eddington, or British Liberty. A Tragedy. 1796; Critical and Poetical Works. 1797; Poetical Miscellanies. Including Translations from Petrarch. 1797; A Reply to the Strictures of the Monthly Reviewers, in February, 1797, on the Tragedy of The Battle of Eddington. 1797. 5 vols. in one. London, 1796-1797; [BICKERSTAFFE (ISAAC).] The Padlock: A Comic Opera: As it is Perform'd . . . at the Theatre-Royal in Drury Lane. New Edition. London [1768]; LIVES OF BRITISH DRAMATISTS. By T. Campbell, Leigh Hunt [and others]. 2 vols. in one. Philadelphia, 1846; VESTRIS' (MADAME) COPY. Manuscript Copy of "The Sentinel." Written on one side of 69 octavo leaves. With "Madame Vestris" stamped in gold on front cover; WEWITZER (RALPH). Theatrical Pocket Book or Brief Dramatic Chronology. London, 1814; ROWE (NICHOLAS). The Fair Penitent; O'HARA (K.). Tom Thumb the Great; ALLINGHAM (J. T.). Fortune's Frolic. 3 vols. in one. *With woodcuts by Anderson.* New York, 1824. Together, 13 vols. in 6, 8vo, 12mo and 16mo, full morocco, half calf, cloth and boards.

RARE AND FINE PORTRAITS OF DRAMATIC INTEREST

200. DRAMA. A collection of portraits of Actors and Actresses, mostly in character, Playbills, Caricatures, Songheads, etc. Together, about 50 pieces, laid in between the leaves of an album. Folio, full black morocco, gilt, binding rubbed.

A FINE COLLECTION, INCLUDING MANY PIECES OF RARITY. The plates include mezzotints, copperplates, etchings, etc. and comprise about 27 portraits, 9 playbills, 2 colored caricatures, 4 song-heads, two accompanied by words; and other plates.

The portraits include,—Nell Gwyn, painting on ivory; Margaret Woffington, *mezzotint* by J. Faber, 1745; Miss O'Neill, etching; Mrs. Bellamy and Mr. Woodward, one plate; Mrs. George Anne Bellamy, Mrs. Pritchard, Mrs. Cibber, Harry Woodward, Garrick; the following in characters,—Mrs. Clive as the fine Lady in Lethé; Mr. Woodward as Mercutio in Romeo and Juliet; Mr. Foote as Instructor Puzzle; Buck Metamorphos'd or Mr. Foote as "The Englishman return'd from Paris;" Mr. Woodward and Mr. Shuter as Capt. Bobodil and Master Stephen in "Every Man in his Own Humour;" Garrick as Don Felix; Mrs. Kennedy as Eleanor; Miss Pope as Corinna; Elliston and Mrs. Jordan as Belinda and Beverley; and others.

Playbills are of the Theatre Royal in Drury Lane,—School for Scandal. For Benefit of Mr. Dodd. Wednesday, March 30, 1785; Much Ado About Nothing. March 19 [1789]. Benedict by Mr. Garrick; Cymbeline. November 28 [1756]. Characters include Garrick; The Seventh Day. December 11 [1769]. The Mourning Bride. Osmyn to be performed by Mr. Garrick; Benefit of Mrs. Cibber. March 23 [1784]. The Wonder. Don Felix by Garrick; The Orphan or the Unhappy Marriage. November 17 [1781]. Chamont by Garrick; Provok'd Wife. January 8 [1794]. Sir John Brute by Garrick. Among others whose names appear on these playbills may be mentioned—Yates, Mrs. Clive, Mrs. Cibber, Grimaldi, Mrs. Kennedy, Miss Pope, Berry, Peg Woffington, Mrs. Hamilton.

The other plates include a scene from "The School for Scandal," *mezzotint, in two states;* colored caricatures (2); Songheads (4); etc.

201. Dumas (Alexandre). Les Trois Mousquetaires. Avec une Lettre d'Alexandre Dumas Fils. *With about 250 illustrations by Maurice Leloir, engraved on wood by Huyot.* 2 vols. imperial 8vo, three-quarter crimson morocco, gilt tops, uncut, original wrappers bound in. Paris, 1894

Printed Throughout on India Paper, only 100 copies so printed.

202. Dumas (Alexandre, Fils). La Dame aux Camélias. Préface de Jules Janin. Nouvelle Préface inédite de l'Auteur. *Several fine etchings, two of which are in color, vignette on title and numerous head-pieces in different tones by A. Lynch.* 4to, half citron levant morocco, gilt top, uncut. Paris, no date

A beautiful publication of this well-known novel.

203. Dürer (Albert). Ephrussi (C.). Albert Dürer et ses Dessins. *Frontispieces and plates* In Two States, *some on Japanese vellum paper, some on plain paper, some in sepia, etc. also numerous illustrations.* Thick imperial 8vo, half red morocco, gilt top, uncut. Paris, 1882

Edition Limited to 100 copies on Holland paper, this being, No. 21. Fine Copy of this important work.

204. Duruy (Victor). Histoire du Moyen Age. *Illustrated.* 1902; Leger (L.). Histoire de l'Autriche-Hongrie. 1895; Duruy (V.). Histoire Grecque. *Maps and illustrations.* 1902; Halpérine-Kaminsky (E.). France et Russie. N.d.; Pinon (R.). Origines et Résultats de la Guerre Russo-Japonaise. 1906; Together, 5 vols. 12mo, quarter morocco, gilt tops, uncut. Paris, 1895-1906 and no date

205. Egypt. Pensa (H.). L'Egypte et le Soudan Egyptien. 1895; Méry (G.). La Voyante. N.d.; Vaujany (H. de). Histoire de l'Egypte. 1885. Together, 3 vols. 8vo and 12mo, half and quarter morocco, gilt tops, uncut. Paris, 1885-1895 and no date

206. Egypt. Binion (S. A.). Ancient Egypt or Mizraïm. *Profusely illustrated with fine engravings and colored plates by the best artists.* 2 vols. large folio, half red morocco, gilt, gilt edges. New York [1887]

Edition de Luxe, limited to 800 copies, this being, No. 653.

207. Egypt. Ebers (G.). Egypt: Descriptive, Historical, and Picturesque. Translated from the Original German by Clara Bell. With an Introduction and Notes by S. Birch. *Profusely illustrated.* 2 vols. folio, cloth, decorative covers, gilt edges. London, no date

Original Issue, with superior impressions of the illustrations.

208. Egypt. Two albums containing about 200 views taken in Egypt. Oblong folio, half leather. [Egypt] no date

A Splendid Series. Each view titled.

209. English Homes. Famous Homes of Great Britain and their Stories. Edited by A. H. Malan. New York, 1900; More Famous Homes of Great Britain. Edited by A. H. Malan. New York, 1900; Old Cottages and Farmhouses in Kent and Sussex . . . With some descriptive notes and sketches by E. G. Dawber. London, 1900. *Each volume profusely illustrated with full-page plates.* 2 vols. imperial 8vo, full leather (one broken); 1 vol. royal 8vo cloth, pages loose. Together, 3 vols. New York and London, 1900

210. English Buildings. Uhde (Constantin). Baudenkmaeler in Grossbritannien. *A series of 92 photographic reproductions of exterior and interior views of buildings, including castles, public buildings, homes, etc., in Great Britain.* Folio, in cloth portfolio, with ties. Berlin, no date

211. Engraving. Ottley (W. Y.). An Inquiry into the Origin and early History of Engraving, upon Copper and in Wood, with an account of Engravers and their Works, from the invention of Chalcography by Maso Finiguerra to the time of Marc Antonio Raimondi. *With numerous full-page plates and many finely executed facsimiles of early engravings.* 2 vols. 4to, full morocco, decorated gilt borders and backs, gilt edges. London, 1816

Fine Copy.

212. Fencing. Girard (P. J. F.). Traité des Armes. *Numerous copperplates.* Oblong 4to, boards, leather back, binding worn. The Hague, 1740

An excellent explanatory work on fencing. It is Extremely Rare.

WITH ORIGINAL DRAWINGS BY FORAIN AND AUTOGRAPH INSCRIPTION

213. Forain (J.-L.). La Comédie Parisienne. *With 250 drawings.* 12mo, full blue crushed levant morocco, Jansenist, inner gilt dentelle borders, gilt top, uncut, original covers bound in. Paris, 1892

Autograph Presentation Copy from the author to Oliver Belmont, with Inscription and Original Drawing in ink on half-title; there are also Eight Original Drawings by Forain bound in the front of the volume, one in ink, the rest in pencil.

214. Forain (J.-L.). Psst . . . ! Première Année. 1898; Seconde Année. 1899. Bound into one volume, small folio, half green morocco, gilt, gilt top, original wrappers bound in. Paris, 1898-1899

215. French Art. Molinier (E.) and Marcou (F.). Exposition Rétrospective de l'Art Français des Origines à 1800. *With a great number of exceedingly choice plates on India paper and numerous text illustrations.* Folio, half red levant morocco, gilt top, uncut. Paris [1900]

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216. French Art. Bouchot (Henri). L'Exposition des Primitifs Français. La Peinture en France sous les Valois. *With 100 beautiful plates.* Imperial 4to, half red levant morocco, gilt top, uncut. Paris, no date

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The plates and descriptive letterpresses are reinforced at hinge by guards. In Fine Condition.

217. French Autographs. Condé-Bourbon Family. Collection of 5 Letters and Documents Signed, and one Signature, of members of the Princely House of Condé-Bourbon. 1727-1785. *With 18 portraits including contemporary copperplates and later engravings.* Together, 24 pieces.

[*Continued*

[No. 217. French Autographs—*Continued*]

Interesting Group of Rare Autographs, comprising:—

Louise Françoise de Bourbon, wife of Louis III, Prince de Condé, daughter of Louis XIV and Mme. de Montespan. D. S., 3pp. folio. No place, January 1, 1727.

Louis Henri, Prince de Condé, Duc de Bourbon, President of Council of Regency after death of Louis XIV, and Prime Minister under Louis XV. L. S., 1p. 4to, Chantilly, July 27, 1734. Letter of Historical Importance, ordering a Te Deum to be sung to celebrate the French victory at Philipsbourg in Germany.

Louise Elisabeth de Bourbon. L. S., 1p. 4to, Paris, January 20, 1750.

Louis de Bourbon, Comte de Clermont, General. L. S., 1p. 4to, Paris, November 7, 1751.

Louis François Joseph de Bourbon, Prince de Conti. L. S., 1p. 4to, Paris, June 19, 1785.

The separate signature, written at head of a 4to sheet of writing paper, reads "*M le Prince de Conty.*" It is probably not autographic.

218. French Autographs. Du Barry (Mme.). L.S.: 1p. 8vo, Paris, April 12, 1777. Relates to financial matters; Richelieu (F. A. Duc de). L.S.: 3pp. small folio, Montpellier, Dec. 24, 1739. Relates to financial matters; Louis XV. L.S. 1p. small folio, Versailles, October 12, 1723. Refers to the liberty of M. de Belleville, detained by the king's orders in the Chateau de la Bastille. Together, 3 pieces.

219. French Caricatures. Pages d'Histoire. *Illustrated by Caran d'Ache.* N.d.; Les Maîtres de l'Affiche. Préface par M. Roger Marx. *Reproductions of posters in colors.* 1896; La Caricature. *Illustrations in colors and black-and-white.* 1881. Together, 3 vols. small folio. quarter and half red morocco and decorative cloth, gilt tops.
Paris, 1881-1896 and no date

220. French Caricatures. Bac (F.). Belles de Nuit. Préface de P. Veber. N.d.; Guillaume (A.). Pour vous Beaux Yeux. Préface de C. Cadet. N.d.; Mon Sursis. Préface de R. O'Monroy. *Each volume illustrated in colors.* Together, 3 vols. 4to, half morocco, gilt, gilt tops, uncut, original wrappers bound in. Paris, no dates

221. French Caricatures. Gerbault (H.). Boum, Voilà. Préface de Sully Prudhomme. N.d.; Baric. Ces Bonnes Petites Femmes. N.d.; Album Crafty. Les Chiens. N.d.; *All illustrated, one being in colors.* Together, 3 vols. 4to, half morocco, gilt, gilt tops, uncut, original wrappers bound in. Paris, no dates

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[No. 258. Holbein—*Continued*]

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400. WASHINGTON (GEORGE). FIELDING (MANTLE). Gilbert Stuart's Portraits of George Washington. *Numerous full-page illustrations.* Royal 8vo, half cloth, uncut. Philadelphia, 1923

LARGE PAPER. The edition is limited to 350 copies, printed for subscribers, of which 100 copies were printed on large paper, this being, No. 162. Signed by the author,—"*Mantle Fielding.*"

401. WATTEAU (ANTOINE). JOSZ (V.). Antoine Watteau. Avec une Introduction de Léonce Bénédite. *With a great number of fine plates and vignettes.* Thick small folio, white cloth, gilt top, uncut.
Paris, no date

EDITION LIMITED to 500 copies on "*papier vélin vergé,*" this being, No. 382. This important work is seldom offered for public sale in this country.

402. WHITEHEAD (CHARLES). Richard Savage. FIRST EDITION. *Illustrations by Leech.* 3 vols. London, 1844; [HALL (REV. PETER).] The Crypt, or, Receptacle for Things Past: An Antiquarian, Literary, and Miscellaneous Journal. August 1827 to December 1828. 3 vols. Ringwood, 1827-1828. Together, 6 vols. 12mo, original boards, with original paper labels on back.
London and Ringwood, 1827-1844

403. WIDENER COLLECTION. Catalogue of Paintings forming the Private Collection of P. A. B. Widener. Part I. Modern Paintings; Part II. Early English and Ancient Paintings. *Illustrated throughout.* 2 vols. folio, full green morocco, gilt, wide inner morocco borders, gilt, gilt edges, binding faded. No place, 1885-1900

EDITION LIMITED to 250 copies, this being, No. 19, printed on Japanese vellum paper. Autograph Presentation Copy from P. A. B. Widener to O. H. P. Belmont, with inscription on fly-leaf. This important catalogue is seldom offered for public sale.

404. WILD (JONATHAN). The Life of Jonathan Wild, from his Birth to his Death. By H. D. 12mo, calf.
London: Printed for T. Warner, 1725

EXTRA-ILLUSTRATED by the insertion of 9 contemporary copperplates, being views and scenes connected with the trial of Wild, etc.; also excerpts from newspapers. On the front fly-leaf is a pen-and-ink sketch of "The Effigie of Jonathan Wild," after the original sketch by Pailthorpe.

A RARE VOLUME and specially desirable with the extra illustrations.

405. WILKINSON (TATE). Memoirs of his Own Life. 4 vols. 12mo, half brown calf, leather labels.
York: Printed for the Author, 1790

SCARCE FIRST EDITION. Fine set of this extremely racy and interesting work. The author was lessee of the Theatres Royal at York and Hull, and knew all the principal actors and actresses of Great Britain.

406. WINTER (WILLIAM). Henry Irving. *Frontispiece.* 1885; Old Shrine and Ivy. 1892; Shadows of the Stage. First Series. 1892; Shadows of the Stage. Second Series. 1893. Together, 4 vols. 12mo, original boards, uncut. New York, 1885-1893

FIRST EDITIONS. The three last volumes are each limited to 250 copies on handmade paper. All of these books are very scarce.

EXTRA-ILLUSTRATED BY A FINE SERIES OF AUTOGRAPHS

407. WINTER (WILLIAM). Other Days. Being Chronicles and Memories of the Stage. *Profusely illustrated.* 8vo, original cloth, gilt top, uncut. New York, 1908

AUTHOR'S OWN COPY, with his bookplate. EXTRA-ILLUSTRATED by the insertion of a fine series of Autograph Letters, etc., of persons mentioned in the text, including the following:—Joseph Jefferson, 4pp. A. L. S.; Laura Keene, 1p. A. L. S.; Blanche Bates, 4pp. A. L. S. to William Winter; William Warren, 1p. A. L. S.; Sir John Hare, 2pp. A. L. S.; Grover Cleveland, Card Signed and Dated; Richard Mansfield, 1p. A. L. S.; Thomas Bailey Aldrich, Card subscribed, signed and dated; Dion Boucicault, 1p. A. L. S.; Mary Anderson, Card subscribed and signed; Wilson Barrett, 4pp. A. L. S.; W. C. Macready, 1p. A. L. S.; Ellen Terry, 1p. A. L. S., and many others, including John Gilbert, Bayard Taylor, Lester Wallack, Tommaso Salvini, etc.

EXTRA-ILLUSTRATED BY A FINE SERIES OF AUTOGRAPHS

408. WINTER (WILLIAM). Old Friends. Being Literary Recollections of Other Days. *Profusely illustrated.* 8vo, original cloth, gilt top, uncut. New York, 1909

FIRST EDITION. AUTHOR'S BOOKPLATE INSIDE FRONT COVER.

EXTRA-ILLUSTRATED by the insertion of a very fine series of Autograph Letters, etc., of persons prominently mentioned in the text, including the following:—

Henry Wadsworth Longfellow, 1p. A. L. S.; Richard Henry Stoddard, 1p. A. L. S. to William Winter; Bayard Taylor, 2pp. A. L. S. to THEODORE ROOSEVELT; W. D. Howells, Autograph Postcard Signed, to CAROLYN WELLS; Lucy Larcom, 2pp. A. L. S.; Wilkie Collins, 3pp. A. L. S. to W. Hepworth Dixon; George William Curtis, 3pp. A. L. S. to William Winter; Wilkie Collins, 3pp. A. L. S. to George W. Childs (with addressed envelope); E. C. Stedman, 2pp. A. L. S. to William Winter; W. J. Linton, 1p. A. L. S., presenting one of his books to a friend; Prof. Albert Henry Smith, 4pp. A. L. S. to William Winter; Mary Anderson, 2pp. A. L. S. to Laurence Hutton; Julia Ward Howe, Card Signed and dated; Laurence Hutton, 4pp. A. L. S. to William Winter; Coventry Patmore, 1p. A. L. S.; Richard Monckton Milnes (Lord Houghton), 4pp. A. L. S., and others.

It will be noted that there is an exceptional run of association letters among the above. All of the letters are fine and interesting literary specimens.

WITH A MAGNIFICENT SERIES OF FULL AUTOGRAPH LETTERS SIGNED

409. WINTER (WILLIAM). The Poems of William Winter. *Porrtait.* 8vo, newly bound in three-quarter brown levant, elaborately gilt tooled back, with inlays of blue levant, gilt top, uncut.

New York, 1909

FIRST COLLECTED EDITION. Limited to 150 copies, printed throughout on Japanese Vellum. PRESENTATION COPY FROM THE AUTHOR, WITH AUTOGRAPH INSCRIPTION SIGNED. Winter has also signed his full name underneath the frontispiece portrait.

EXTRA-ILLUSTRATED by the insertion of a very choice series of Autograph Letters Signed by the persons to whom Winter has addressed poems in the book. The autographs are placed opposite the poems, each laid down to size on a sheet of vellum, and comprise:—

BROUGHAM (JOHN). 1p. Autograph Letter Signed. Scarce autograph.

HOLMES (OLIVER WENDELL). 1p. Autograph Letter Signed, to his publisher, regarding one of his essays.

BOOTH (EDWIN). 2p. Autograph Letter Signed "E. B." To "Dear L. H." (Laurence Hutton). A fine and scarce autograph. He says he called on Hutton, but failed to find him at home; invites Hutton to be his guest at the Globe Theatre, that night, where he has a box, etc.

BARRETT (LAWRENCE). 2p. Autograph Letter Signed. To George L. Frankenstein, regarding a play which he has submitted for his consideration.

LONGFELLOW (HENRY WADSWORTH). 3p. Autograph Letter Signed. A very fine and interesting letter, of unusual length, in which he mentions "Norman's Woe," the scene of "The Wreck of the Hesperus," and "The Coast of Acadie," the scene of "Evangeline."

WARREN (WILLIAM). 1p. Autograph Letter Signed.

RAYMOND (JOHN T.). 2p. Autograph Letter Signed "Johnny." A fine and interesting letter, regarding his future engagements. Scarce.

WALLACK (LESTER). 2p. Autograph Letter Signed. To WILLIAM WINTER. A very fine and interesting letter.

REID (WHITELAW). 1p. Autograph Letter Signed, "W. R." To WILLIAM WINTER, regarding his obituary on Hackett, the Actor.

COLLINS (WILKIE). 3p. Autograph Letter Signed. A fine and interesting letter by this celebrated Novelist.

[*Continued*

[No. 409. WINTER—*Continued*]

FLORENCE (W. J.). 1p. Autograph Letter Signed. Regarding his acting in "Our Destiny."

BROMLEY (ISAAC H.). 1p. Autograph Letter signed, "B". To WILLIAM WINTER.

DALY (AUGUSTIN). 2p. Autograph Letter Signed. To WILLIAM WINTER. A very fine and interesting letter, regarding "The Middy," his plans for the immediate future, etc.

STEDMAN (EDMUND CLARENCE). 3p. Autograph Letter Signed. Very nice letter.

JEFFERSON (JOSEPH). 3p. Autograph Letter Signed "JOE." To WILLIAM WINTER. With endorsement by Winter that it is regarding his poem "THE SCEPTRE.'" A remarkably fine and interesting letter by this celebrated Actor.

IRVING (SIR HENRY). 1p. Autograph Letter Signed. Full autograph letters signed by this Great Actor are scarce.

CURTIS (GEORGE WILLIAM). 7p. Autograph Letter Signed (twice). Probably one of the most interesting letters ever written by this celebrated Author, regarding the Civil War, President Johnson's policy, immediately after the death of Lincoln, his plans for the future, etc. The letter is dated August 1, 1866.

ALDRICH (THOMAS BAILEY). 1p. Autograph Letter Signed. To WILLIAM WINTER. A very fine letter of condolence on the death of WINTER'S SON.

410. WOFFINGTON (PEG). DALY (AUGUSTIN). Woffington. A Tribute to the Actress and the Woman. *Illustrated.* Folio, gilt stamped cloth, gilt top, uncut. [New York:] Printed for the Author, 1888

EDITION LIMITED to 150 copies of this size, of which this is, No. 98, signed by the author,—*Augustin Daly.*

411. WRIGHT (G. N.). Life and Campaigns of Arthur, Duke of Wellington, K.G. *Illustrated.* 4 vols. London [1841]. *Name on title of each vol.;* PARKES (J.) AND MERIVALE (H.). Memoirs of Sir Philip Francis, with Correspondence and Journals. *Illustrated.* 2 vols. London, 1867; HORNER (L.—Editor). Memoirs and Correspondence of Francis Horner. *Frontispieces.* 2 vols. Boston, 1853. Together, 8 vols. 8vo, full and half calf, gilt backs.

London and Boston [1841]-1867

412. ZORN (ANDERS). ASPLUND (KARL). Anders Zorn. His Life and Work. *With numerous reproductions* IN COLORS *and black-and-white.* 4to, boards, vellum paper back, gilt top, uncut.

London, 1921

A VALUABLE WORK ON ZORN.

413. ZORN (ANDERS). ROMDAHL (AXEL L.). Anders Zorn, Aquafortiste. *Portrait of Zorn, and 119 reproductions of his etchings.* 4to, wrappers, uncut. Paris, 1923

FINE WORK on this eminent etcher and his works.

Sporting Books, Prints and Originals Drawings

Numbers 414 to 541, inclusive

This section of the catalogue (Nos. 414 to 541) is comprised of a most interesting group of sporting items arranged mainly under subject, including a number of Charming Original Watercolors by Henry Alken as well as some of the Rarer Published Prints by him, some fine issues of the Complete Angler, various works on horses, horse racing, etc., hunting both of large and small game, and fine impressions of scarce sporting prints, both English and French, the whole forming a most desirable collection of Sporting Material.

HENRY ALKEN

SUPERB ORIGINAL WATERCOLOR SPORTING DRAWINGS BY THIS FAMOUS ENGLISH ARTIST

The Original Drawings listed below comprise Ten Beautiful and Spirited Watercolor and Pencil Drawings of driving and fox-hunting scenes depicted with all the verve and charm which belongs to all of Alken's work, and which is always specially noteworthy in his drawings of the hunter and the rider to hounds. The wonderful action which he depicted in his delineations of the horse—and especially the hunter—is shown to Splendid Advantage in these sketches of driving and cross-country riders to hounds. All Are Signed and Are in Splendid State of Preservation, aside from a few fox-marks on some of the drawings, and the delicate coloring is exceptionally well-preserved. They can truly be termed some of the Most Desirable Original Work by this Master Artist that has been offered in public sale in many years.

414. Alken (Henry). Original Drawing in watercolor and pencil, signed in lower left, *H. Alken.* Height, 10; length, 13½ inches. Laid down on bristol-board and matted.

Delightful Rendering of a Charming Subject, depicting a gentleman driving a tilbury tandem at a rapid pace along a country road, a post-boy mounted on a third horse standing at the side of the road. A crossroads sign above and stone marker in the herbage at the right foreground. Trees dimly defined in the background, with a light hazy sky.

415. Alken (Henry). Original Drawing in watercolor and pencil, signed in lower left, *H. Alken.* Height, 10; length, 13½ inches. Laid down on bristol-board and matted.

A companion piece to the drawing described above, showing a gentleman driving a single horse in a tilbury, accompanied by a lady in large poke bonnet and cloak. He is moving along a country road at a quick pace, a mounted huntsman overtaking him at a gallop, two hounds running beside them in full cry. Herbage and a stone road marker in left foreground, trees on the far side. A rolling country lightly depicted in the background, with a pale sky and light clouds.

416. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12; length, 18 inches. Laid down on bristol-board and matted. Light fox-marks.

CHARACTERISTIC DRAWING by Alken, showing the beginning of the hunt, the Master of the Hounds having just opened the door of the kennel which is shown at the left of the picture, the door-posts decorated with foxes' heads. Some of the hounds are already out on the grass, others appearing in the open doorway. The saddled horse of the Master of the Hounds stands in the center foreground with several mounted huntsmen immediately behind him. A large tree in the near background with a fence and fields beyond; faintly indicated sky with birds on the wing.

417. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12½; length, 18¼ inches. Laid down on bristol-board and matted. Some very light fox-marks.

This sketch, showing the start of the hunt, gives full play to Alken's wonderful talent, picturing as it does five huntsmen, one dismounted in the act of unlatching the first gate, the others on their mounts waiting for the start. Some of the dogs beyond or passing under the gate, the others running about the horses' feet. Bushes, a fence and an old tree without foliage back of the figures, with a rolling country and lightly tinted sky in the background.

418. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12½; length, 18¼ inches. Laid down on bristol-board and matted.

A STIRRING HUNTING SCENE pictured with all the dash and life characteristic of Alken's best work. Showing the riders in the act of vaulting a fence, the nearest figure having fully cleared it, the second one half over, the third, whose mount apparently refused the jump, on the further side, and the farthest rider about to take the jump. Some distance behind two other huntsmen are approaching at full gallop and on the near side of the fence the hounds are in full cry on the scent. Low bushes and other leafage border the corded fence. Several trees, bare of foliage, show in the further field, with a rolling country and a church spire in the background.

419. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12; length, 18 inches. Laid down on bristol-board and matted. Some fox-marks.

A picture full of action, showing three mounted huntsmen, two in the act of vaulting an old fence of rails in a hedge devoid of foliage; the third, slightly behind his companions, is about to take the jump, three hounds in the near foreground of grass, ground and old tree stump. Another fence and fields lightly indicated in the background. The SPIRITED ACTION OF THE HORSES IN THIS SKETCH IS MARVELOUSLY PICTURED.

420. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12½; length, 18¼ inches. Laid down on bristol-board and matted.

A BEAUTIFUL HUNTING SCENE, PROBABLY AS FINE AS ANYTHING EVER DONE BY ALKEN, showing seven mounted huntsmen, the two foremost having just vaulted an old stone wall, with two others close behind him in the act of jumping this wall, the three other riders at some distance back to the left. In front of the hunters are the hounds, close on the scent of the fox which is running only a few feet ahead of the nearest dogs. Sparse herbage and a few scattered trees, with rolling country and pale sky, in the background.

421. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12½; length, 18¼ inches. Laid down on bristol-board and matted.

"THE FINISH." Depicts a group of six huntsmen, four mounted, one dismounted at his horse's head, another standing on the topmost bar of a gate holding aloft the dead fox, several hounds grouped about him. An old picket fence divides the fields through the center, with rolling country and a few trees beyond.

422. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12½; length, 18 inches. Tipped to bristol-board and matted. Light fox-marks.

Another scene of the finish of the hunt, showing four huntsmen, two mounted and two dismounted, one of whom holds a fox triumphantly aloft, the hounds at his feet, the riders at the left with upraised hats signalling other unseen companions. The horses, tired out from their run, stand with drooping heads. Grass in the foreground and bushes and some trees on rising ground beyond are lightly indicated.

423. ALKEN (HENRY). ORIGINAL DRAWING in watercolor and pencil, signed in lower left, *H. Alken.* Height, 12; length, 18 inches. Tipped to bristol-board and matted. Light fox-marks.

"The Return of the Huntsmen." A DELIGHTFUL SKETCH of the weary huntsmen and their jaded mounts returning home at the end of the day. The two foremost riders droop over their horses' necks; the horses also express weariness in every carefully delineated muscle; the third rider shows extreme fatigue, resting limply in his saddle, his face hidden by his upraised arm, as if he were half asleep. The fourth figure, on the contrary, is still full of energy, riding erect with upraised whip, his horse prancing its fore feet in the air. At the side of the road are bare trees and other trees and bushes shown in the rising ground beyond, with a pale sky above.

ORIGINAL IMPRESSIONS OF A RARE ALKEN SERIES

424. ALKEN COLORED PLATES. The Cockney's Misfortune. *A series of 6 scenes,* ALL FINELY COLORED AQUATINTS, *after designs by Henry Alken.* Each plate measures: Height, 7; length, 10½ inches. Each plate is tipped on sheet of bristol board, and matted.

Cambridge, Published Octr. 1817

ORIGINAL IMPRESSIONS. A VERY RARE SERIES, VERY SPIRITED AND FINE IN COLORING. The series comprises:—

(1) Going In & Out Clever;
(2) Topping a Flight of Rails;
(a) Swishing a Rasper;
(4) Charming an Ox Fence;
(5) Going Along a Slapping Pace;
(6) Facing a Brook.

This series at a later date (1850) was reissued by Messrs. Fores, and the above very rare originals must not be confounded with the re-issues.

425. ALKEN COLORED PLATES. Symptoms of Being Amused. *A series of 42* COLORED PLATES *(frontispiece included), with numerous figures on most of the plates by Henry Alken.* Oblong 4to, half red morocco, leather lettering piece on front cover, gilt edges.

London, 1822

FIRST EDITION. Although marked on the illustrated title-page "Vol. I," no other volume was ever completed. A second volume was begun, but only about a dozen plates were issued for it.

FINE SET—RARE FIRST IMPRESSIONS

426. ALKEN COLORED PLATES. Hunting, or Six Hours' Sport [by Three Real Good Ones, from the East End, and without seeing a hound.] *A delightful series of 6* COLORED SPORTING PRINTS, *depicting the misadventures of three amateur huntsmen.* Each measures: Height, 8¾; length, 12½ inches. Each plate is mounted on cardboard, and matted. London: Thomas McLean, 1823

FIRST IMPRESSIONS OF A VERY RARE SERIES, THE PLATES BEING BRILLIANTLY COLORED AND FREE FROM FOXMARKS. The titles of the plates are as follows:—

1. Going to Hunt ... 8 o'clock ... An Easy Job;
2. Throwing Off ... 9 o'clock ... Not so easy;
3. Breaking Cover ... 10 o'clock ... Rather difficult;
4. In full Cry ... 11 o'clock ... Hard work;
5. A Check ... 12 o'clock ... Tipping for the Swine;
6. Going home ... making a Blunt ... Apology for damage done.

EXCESSIVELY RARE FIRST EDITION, ONLY ONE OTHER COPY RECORDED AT PUBLIC SALE

427. ALKEN COLORED PLATES. Comparative Meltonians, as they are and as they were. By Ben Tally-Ho. *A series of 6 plates,* ALL FINELY COLORED, AND BRILLIANT IMPRESSIONS, *drawn by Henry Alken and engraved by G. Hunt.* Oblong folio, half brown morocco, ORIGINAL PRINTED WRAPPERS and title-page bound in.

London: Published by Thomas M'Lean, 1823

FIRST EDITION. OF GREAT RARITY. WITH THE EXCEPTION OF A COPY SOLD AT SOTHEBY'S, APRIL 24, 1899, THERE SEEMS TO BE NO RECORD IN ENGLISH BOOK-PRICES CURRENT (1887-1923), OR IN AMERICAN BOOK PRICES CURRENT (1895-1922), OF ANOTHER COPY BEING SOLD AT PUBLIC SALE IN ENGLAND OR AMERICA.

The plates are executed in the artist's best manner and each plate has the publisher's imprint in the lower margin. The plates comprise,—"A Meltonian, as he was;" "A Meltonian, as he is;" "Gone Away, a Meltonian as he us'd to be;" "Gone away, A Meltonian as he is;" "Going home, Meltonians as they were;" "Going home, Meltonians as they are." In the lower margin of each plate is a line of text.

428. ALKEN COLORED PLATES. Illustrations to Popular Songs. *With 41* COLORED PLATES, *on each of which are numerous droll figures.* Oblong 4to, half red morocco, leather lettering piece on front cover. London, 1826

FIRST EDITION. The plates abound in jocularity and sportiveness. A very interesting example of Alken's fine style of caricature.

429. ALKEN COLORED PLATES. Fores's Steeple Chase Scenes. *Complete set of 6 plates,* ALL FINELY COLORED, *drawn by Henry Alken, engraved by J. Harris.* Bound in one volume, oblong imperial folio, half maroon morocco, leather lettering piece on front cover, front cover slightly faded, one plate loose.

London: Messrs. Fores, April 24th, 1848

FINE IMPRESSIONS.

Set comprises,—"The Starting Field;" "Wattle Fence with a deep drop;" "In and out of the Lane;" "The Warren Wall;" "The Brook;" "The Run In."

430. ALKEN COLORED PLATES. Fores's Hunting Accomplishments. *Complete set of 6 scenes,* ALL FINELY COLORED, *drawn by Henry Alken, engraved by J. Harris.* Bound in an oblong folio volume, half maroon morocco, leather lettering piece on side.
London: Messrs. Fores, November 1st 1850

FINE IMPRESSIONS.
Set comprises,—"Going along at a Slapping Pace;" "Topping a Flight of Rails and coming well into the next field;" "Swishing a Rasper;" "In and Out Clever;" "Charging an Ox Fence;" "Facing a Brook."

431. ALKEN COLORED PLATES. Fores's Hunting Casualties. *Complete set of 6 scenes,* ALL FINELY COLORED, *drawn by Henry Alken, engraved by J. Harris.* Bound in one volume, oblong folio, half maroon morocco, leather lettering piece on front cover.
London: Messrs. Fores, January 1st, 1850

FINE IMPRESSIONS.
Set comprises,—"A Turn of speed over the flat;" "A strange Country;" "Dispatched to Head Quarters;" "Up to Sixteen Stone;" "A Rare sort for the Downs;" "A Mutual Determination."

432. ALKEN COLORED PLATES. Hunting Sketches. *Complete set of 6 scenes,* ALL FINELY COLORED, *drawn by Henry Alken, engraved by J.* Harris. Oblong imperial folio, half maroon morocco, worn, leather lettering piece on front cover, loose in binding.
London: Messrs. Fores, November 1st 1859

FINE IMPRESSIONS. The sub-title of this series, which is in the lower margin of each plate, is "The Right and Wrong Sort, or a Good and Bad Style of going across Country."

433. ALKEN COLORED PLATES. The High Mettled Racer. *Set of six prints:* The Foal; In Training; The Racer; The Hunter; The Post Horse; The Death; After Henry Alken. Together, 6 pieces, framed. All late impressions.

434. ALKEN COLORED PLATES. BLEW (WILLIAM C. A.). The Quorn Hunt and its Masters. *With 24 illustrations drawn by Henry Alken, 12 of which are colored; also a colored map of the Quorn and surrounding countries.* 1899; A History of Steeple-Chasing. *With 28 illustrations chiefly drawn by Henry Alken, 12 of which are colored by hand.* 1901. Together, 2 vols. royal 8vo, cloth, gilt, gilt tops. London, 1899-1901

435. AMERICAN TURF REGISTER AND SPORTING MAGAZINE. Vols. 1 to 10, inclusive. *With numerous engraved and lithographed plates.* 10 vols. 8vo, half leather, worn; some plates torn, text and plates foxed. Baltimore, 1829-1839

AN EXCEEDINGLY RARE WORK. This important and early American Sporting Periodical was founded in September 1829 by John S. Skinner, and he sold the publication in 1835 to Gideon B. Smith who continued it for four years, and he in turn sold it to W. T. Porter. The original front wrappers to the parts in Vols. 6 and 7 are bound in.

Assumed to be perfect as to text and plates, but as with all periodicals, sold not subject to return.

436. ANGLING. WALTON AND COTTON. The Complete Series of 77 *woodcuts* to illustrate Major's 1824 edition of Walton's Complete Angler. PROOFS ON INDIA PAPER. Bound in an 8vo volume, half green morocco. [London, 1824]

437. ANGLING. WALTON AND COTTON. The Complete Angler. Edited by John Major. *Portrait of Walton, and numerous full-page engravings.* Boston, 1866. *Limited to 100 copies;* [BOOSEY (THOMAS).] Piscatorial Reminiscences and Gleanings. By an Old Angler and Bibliopolist. To which is added a Catalogue of Books on Angling. FIRST EDITION. *Frontispiece, and woodcuts in the text.* London, 1836; RENNIE (JAMES). Alphabet of Scientific Angling, for the use of Beginners. *Illustrations in text.* London, 1833. Together, 3 vols. 8vo and 16mo, boards (back broken), cloth, and half morocco. Boston and London, 1833-1866

438. ANGLING. WALTON AND COTTON. The Complete Angler, or the Contemplative Man's Recreation, Being a Discourse of Rivers, Fish-Ponds, Fish and Fishing written by Izaak Walton and Instruction how to angle for a Trout or Grayling in a Clear Stream by Charles Cotton. With Original Memoirs and Notes by Sir Harris Nicolas. *Embellished with about 61 portraits, views, fishing scenes, vignettes, etc., by Stothard, Inskipp, and Hixon, exquisitely engraved by Worthing, Fox, and others, all fine impressions; rubricated titles.* 2 vols. royal 8vo, half green morocco, gilt tops, uncut. London: William Pickering, 1836

PICKERING'S HANDSOMELY PRINTED EDITION OF THIS FAMOUS ANGLING WORK. It is one of the most notable editions of "The Complete Angler" ever issued. The text is printed by Whittingham, in a large and beautiful type, and is that of the Fifth Edition, with the variations of the four previous editions indicated at the foot of each page. The embellishments after Stothard and Inskipp, all beautifully engraved on copper and steel, are splendid examples of the best English engraving by some of the foremost engravers. The edges of a few leaves in Vol. 2 are slightly foxed, and there are offsets of some of the plates.

439. ANGLING. WALTON AND COTTON. The Compleat Angler. Edited by Richard LeGallienne. *Illustrated by Edmund H. New.* 12mo, full olive green levant morocco, with piscatorial inlays on each cover consisting of a group of white and gilt water-lilies, with green and gilt leaves, two fish encircling the design, gilt paneled back, inner borders with gilt emblematic tooling, gilt edges, BY RIVIÈRE. London, 1904

A FINE EDITION IN A BEAUTIFUL BINDING.

440. ANGLING. WALTON AND COTTON. The Complete Angler, or Contemplative Man's Recreation. Edited by George A. B. Dewar, with an Essay by Sir Edward Grey. *With numerous etchings by William Strang and D. Y. Cameron.* 2 vols. square 8vo, full green levant morocco, triple gilt fillet borders on sides, gilt paneled backs, gilt tops, uncut, BY RIVIÈRE, slightly rubbed. London, 1904

WINCHESTER EDITION. The text of this Edition is an exact reprint in spelling and punctuation of the Fifth (1676) Edition; the last published in Walton's Lifetime.

441. COACHING. MALET (CAPTAIN). Annals of the Road, or, Notes on Mail and Stage Coaching in Great Britain. To which are added Essays on the Road, by Nimrod. *With numerous full-page illustrations,* IN COLOR. 8vo, cloth, uncut. London, 1876

FIRST EDITION. VERY FINE PUBLICATION ON MAIL AND STAGE COACHING IN GREAT BRITAIN. The plates are very interesting, depicting scenes in snowstorms, coaches, stage-coach dêpots, etc.

COMPLETE SET OF COLORED PLATES ON COCK-FIGHTING

442. Cock-Fighting. A Series of *6* Finely Colored *engravings depicting scenes in Cock-Fighting. Drawn and engraved by N. Fielding.* "Pubd. July 1, 1853, by R. Ackerman." Each engraving neatly mounted on linen hinges. Bound in one vol. oblong small folio, three-quarter blue morocco, leather lettering piece on front cover.
London, 1853

Complete Set. Very finely executed. The titles of the plates are,—Set Too, Fight, Throat, Knock Down, Recovery, Death.

443. Colored Plate. View of Brighton. The Chain Pier at Brighton with Characters. *Aquatint,* In Color. Drawn and engraved by Brighty. Good impression with the inscription. Size, height, 9¼; length, 18¼ inches.

444. Colored Plates of Road Scenes. Fores's Road Scrapings. *A series of 12 oblong plates, each containing several scenes,* Very Finely Colored. Bound in one vol. oblong folio, original half roan and boards, with design on front cover, binding worn.
London: Published by N. Calvert, 1840

Depicts road scenes in England, France, Spain, and other countries.

ORIGINAL DRAWINGS BY EISEN AND OTHERS

445. Eisen (Charles). Original Pencil Drawing of a pair of lovers seated on a bank with a cupid above, trees and wreaths of roses surrounding them. Unsigned. Oval, 5¾ by 4 inches. Laid down on a gray mat; [Also] Original Pencil Drawing of a scene in an oriental court showing the turbaned ruler with attendants and slaves entertaining a French lady with numerous attendants. Signed, *J. J. Hoch, 1775.* 6⅜ by 8 inches, laid down on gray mat; [And] Original Wash Drawing in sepia of the symbolic crowning with laurel wreath of a poet or writer. Unsigned, but probably late XVIIIth Century work. 7¼ by 4½ inches, matted. Together, 3 pieces, each in gilt frame (one damaged), glazed.

Original Drawings by Eisen Are Exceedingly rare and the one here described is an Exceptionally Fine Example, charmingly and delicately depicting this favorite subject of the period. The other drawings are also desirable specimens.

446. English Country Life. Miles (Henry D.). English Country Life; a Valuable Work of Reference for the Gentleman, the Sportsman, the Farmer, etc. *Illustrated with 52 plates, 16 of which are colored.* Imperial 4to, half calf, marbled edges.
London, *circa* 1860

447. English Country Scene. Morland (George). The Country Butcher. *Mezzotint,* engraved by J. R. Smith, after the painting by Morland. Good impression, with inscription; [Also] *Mezzotint,* "Phaeton," engraved by Green, after Stubbs. Together, 2 pieces, size about 18 by 22 inches.

448. Engraved Portraits. Portrait of Pierce Egan, Author of "Life in London." *Mezzotint,* engraved by Turner, after Sharples; Portrait of the Famous George Taylor, after Hogarth; Portrait of F. Buckle, the Jockey. Together, 3 pieces. Size about 10 by 13 inches, each.

449. ETCHING. SADLER (W. DENDY). London to York. *Etched by James Dobie, after the painting by W. Dendy Sadler, remarque proof.* Signed in pencil, by both painter and etcher. Fine impression, on Japan paper; [ALSO] Large *photogravure portrait* of "Don Bartholzar Carlos" after Velasquez. Together, 2 pieces, size about 24 by 30 inches. Framed.

450. FENCING. THIBAULT (GIRARD). Académie de l'Espée de Girard Thibault d'Anvers ou se demonstrent par Reigles Mathematiques sur le fondement d'un Cercle Mysterieux la Theorie et Pratique des vrais et jusqu'à present incognus Secrets du Maniement des Armes à Pied et à Cheval. *With large finely engraved plates by A. Bolswert.* Atlas, folio, old calf. No place, 1628

EXTREMELY RARE. Fine impressions of the plates, which are very illustrative in detail, of the art of fencing.

451. FOXHOUNDS. TRAFFORD (SIR HUMPHREY F. DE—Editor). The Foxhounds of Great Britain and Ireland, Their Masters and Huntsmen. *Several full-page photogravures, one in colors; and several hundred illustrations in the text.* Folio, half red morocco, gilt back and top. London, 1906

452. FRENCH COLOR PRINTS. Vue du Char Funèbre, de la translation à St. Denis, des Corps de Louis XVI et de la Reine Marie Antoinette. *Line engraving, colored.* Good impression, with inscription. Also engraving by Dupreel, Procession passing a Cathedral. Together, 2 pieces. Size, about 12 by 20 inches.

453. HORSE HARNESS. THE SPUR. ZSCHILLE (R.) AND FORRER (R.). Der Sporn in Seiner Formen-Entwicklung. Ein Versuch zur Characterisirung und Datirung der Sporen unserer Kulturvölker. *With 20 plates, containing 188 illustrations.* Folio, sheets, enclosed in board portfolio. Berlin, 1891

A treatise on the development and shape of the Spur through all the ages, and is an effort to date and characterize the spurs of the civilized countries.

454. HORSE HARNESS. ZSCHILLE (R.) AND FORRER (R.). Die Pferdetrense in Ihrer Formen-Entwicklung. Ein Versuch zur Characterisirung und Datirung der Mundstücke der Pferdezaumung unserer Kulturvölker. *With 20 full-page plates containing about 200 illustrations of bits worn by horses in the early days.* 1893; Die Steigbügel in Ihrer Formen-Entwicklung. Characterisirung und Datirung der Steigbügel unserer Kulturvölker. *With 20 full-page plates containing 167 illustrations of stirrups used in the early days.* 1896. Together, 2 vols. folio, boards, cloth backs. Berlin, 1893-1896

455. HORSE RACING. *A collection of* 35 FINELY COLORED AQUATINTS *of English race horses, painted by J. F. Herring, J. Ferneley, Hancock, F. C. Turner, H. Hall and engraved by Charles Hunt, Sutherland, R. G. Reeve, J. Harris and Edelman.* Bound in an oblong imperial folio volume, full blue morocco, gilt fillet borders on sides enclosing a border of double gilt fillets with scroll-work corner ornaments, with emblematic design in each corner, lettered in gilt on front cover. London, 1815-1845

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[No. 455. Horse Racing—*Continued*]

A Very Fine and Rare Series of Prints Depicting Race Horses, Most of Which Have the Jockey Up, Very Spirited, and Finely Colored. A Number of the Plates Are "Proofs." The following is a list of the plates; they are listed under the name of the races, and the year in which it was won,—

Great St. Leger: Philo da Puta. 1815; The Duchess, 1816; Ebor. 1817; Reveller. 1818; Antoni. 1819; St. Patrick, 1820; Theodore. 1822; Barefoot. 1823; Jerry. 1824; Tarrare. 1826; Matilda. 1827; Velocipede. 1828; Rowton. 1829; Rockingham. 1833; Elis. 1836; Mango. 1837; Don John. 1838; Launcelot. 1840; Nutwith. 1843; Foig-a-Ballagh. 1844.

Derby Stakes: Mameluke. 1827; Dangerous. 1833; Phosphorus. 1837; Amato. 1838; Little Wonder. 1840; Attila. 1842; Cotherstone. 1843; The Merry Monarch. 1845.

Oaks Stakes: Cyprian. 1836; Deception. 1839.

Newmarket Whip: Sultan. 1823; Newmarket Stakes: Riddlesworth. 1831; Royal Stakes at Ascot: Glencoe, 1835.

No Races Recorded: Bessy Bedlam; Euclid.

456. Horse Racing. Dubost (A.). A Collection of Eleven Plates, executed in Lithography; Representing a View of Newmarket and the Life of the Race Horse, from the Moment of his entering the Stud until that of his sale. [Text in French and English.] *With 11 plates by Dubost.* Oblong folio, boards, rubbed, text and plates slightly spotted. Paris, 1818

A Very Rare Volume.

457. Horse Racing. Fores' Turf Companion: consisting of Forty Portraits, with Pedigrees and Performances of the most eminent Race Horses and Stallions of the Old School. *40 engraved copperplates. each a portrait of a horse with his pedigree below, engraved by James and Henry Roberts.* 4to, half red morocco, gilt edges, by zaehnsdorf. [London] *circa* 1830

Very Rare.

458. Horse Racing. Wood (Rev. J. G.). Horse and Man. Their Mutual Dependence and Duties. *Illustrated.* 1885; Watson (Alfred E. T.—Editor). The Racing World and its Inhabitants. *Full-page illustrations in color.* 1904; Day (William). The Racehorse in Training, with Hints on Racing and Racing Reforms to which is added a chapter on "Shoeing." Seventh Edition. 1892; Pennell-Elmhirst (Captain E.). The Best of the Fun. 1891-1897. *With 8 colored plates.* 1903. Together, 4 vols. 8vo, cloth.

London, 1885-1904

459. Horse Racing. The British Turf and the Men who have made it. Being an Historical and Contemporary Work on Racing in the British Isles from its earliest inception to the present day . . . Together with an International Section containing articles, etc. on Racing in all parts of the World. Compiled by "The Sporting Life." *With numerous engravings and half-tone illustrations, including all Derby Winners from the year 1860 to 1906.* Thick folio, full green morocco, Jansenist, gilt inside borders, gilt edges, somewhat rubbed. London, 1906

460. Horse Racing. Cook (Theodore A.). A History of the English Turf. *With numerous fine plates and illustrations.* 3 vols. 4to, decorative cloth, gilt edges. London, no date

461. HORSEMANSHIP. AMMAN (JOST). Artliche und Kunstreiche Figurn qu der Reutterey, sampt jrem musterhafften Geschmuck, Dergleichen nie aussgangen. *With 97 woodcuts by Jost Amman.* Oblong small 4to, full old calf, blind stampd.
Frankfort a.M.: S. Feyrabend, 1584

FIRST EDITION. EXTREMELY RARE. A fine series of plates on equestrianism. The plates depict kings, princes, noblemen, captains, soldiers, etc., on horseback, and figures of horses.

462. HORSEMANSHIP. FOUQUET (SAMUEL). Traitté des Emboucheures. *Illustrated.* 4to, full old calf, gilt, sprinkled edges, binding worn.
Paris, 1663

RARE WORK. With bookplate of Lud. de Maneval. C.M.fecit.

463. HORSEMANSHIP. EISENBERG (LE BARON D'). Description du Manège Moderne. *60 plates engraved by B. Picart.* Oblong small folio, three-quarter green morocco, gilt, morocco lettering piece on obverse cover. [London] 1727

ORIGINAL EDITION, with the first impressions of the plates. Although the title is dated 1727, the date appearing at the end of the dedication is 1728.

464. HORSEMANSHIP. CAVENDISH (WILLIAM). A General System of Horsemanship in all its Branches: containing a Faithful translation of that most noble and useful work of his Grace, William Cavendish. *With all the 43 original copperplates which were engraved by the best foreign masters, also head-pieces and initial letters.* 2 vols. in 1, folio, full calf, roan back, binding somewhat worn.
London, 1743

An excellent treatise on this favorite sport.

465. HORSEMANSHIP. LA GUERINIÈRE (M. DE). Ecole de Cavalerie, contenant la Connoissance, l'Instruction et la Conservation du Cheval. *Numerous copperplates.* Small folio, full mottled calf.
Paris, 1751

It is seldom that copies of this important and rare work occur for public sale.

466. HORSEMANSHIP. THOMPSON (CHARLES). Rules for Bad Horsemen; Hints to Inexpert Travellers, and Maxims worth Remembering by the most Experienced Equestrians. New Edition, with modern additions by John Hinds. *With two plates.* 1830; JOHNSON (T. B.). The Shooter's Companion. Second Edition, improved and very considerably enlarged. *With plates.* 1823. Together, 2 vols. 12mo, full yellow calf and full maroon calf, gilt, gilt tops, uncut.
London, 1823-1830

467. HORSEMANSHIP. ALLEN (JOHN). Principles of Modern Riding, for Gentlemen; in which the Late Improvements of the Manege and Military Systems are applied to Practice on the Promenade, the Road, the Field, and the Course. *Numerous descriptive plates.* Royal 8vo, half brown levant morocco, gilt top, uncut, BY TOUT.
London, 1825

468. HORSEMANSHIP. HERBERT (H. W.). Frank Forester's Horse and Horsemanship of the United States and British Provinces of North America. *With steel-engraved original portraits of celebrated horses.* 2 vols. imperial 8vo, half green levant morocco, gilt, gilt backs, with emblematic tooling, gilt tops. New York, 1857

469. HORSEMANSHIP. FILLIS (J.). Principes de Dressage et d'Equitation. 1890; LEVESQUE (D.). En Déplacement. N.p. *Both illustrated.* Together, 2 vols. 8vo, half morocco, gilt tops, uncut, second volume with original wrappers bound in, one plate loose in first volume. Paris, 1890 and no place

470. HORSEMANSHIP. PICARD (L.). Origines de l'Ecole de Cavalerie et de ses Traditions Equestres. *Numerous fine plates, mounted on guards.* 2 vols. thick royal 8vo, three-quarter green levant morocco, gilt paneled backs, gilt tops, uncut, original wrappers bound in. Saumur, no date

471. HORSES. Equile . . . Pictore Johane Stradamo . . . ac Studio Marci Sadeleri in lucem editi. *With 14 engravings belonging to the work and 10 additional plates, all mounted.* Oblong royal 8vo, boards, worn. [Antwerp] *circa* 1570

A VERY RARE SERIES.

472. HORSES. SOLLEYSEL (SIEUR DE). Le Parfait Mareschal qui enseigne à conoistre la Beauté, la Bonté & les Deffauts des Chevaux. 2 vols. in 1. 1677; FOUQUET (S.). L'Art de monter à Cheval. 1664. *Both with engravings.* Together, 3 vols. in 2, 8vo, calf, bindings worn, the first being damaged. Paris, 1664-1677

473. HORSES. NEWCASTLE (DUKE OF). Methode et Invention Nouvelle de dresser les Chevaux . . . Seconde Edition. *Numerous fine plates.* Folio, calf, worn. London, 1737

474. HORSES. ALLEN (M.). The Farrier's Assistant . . . London, 1737; DUPATY DE CLAM. La Science et l'Art de l'Equitation. *Engravings.* Yverdon, 1777. Together, 2 vols. 12mo, sheep and boards, the former, gilt edges, several pages of text of the latter, stained.

475. HORSES. LAFOSSE (M.). Cours d'Hippiatrique, ou Traité Complet de la Médecine des Chevaux. *Ornamented with 65 finely engraved plates, mainly* COLORED BY HAND. Folio, full red morocco, gilt, gilt back and edges, binding rubbed. Paris, 1772

A FINELY EXECUTED WORK which for a long time has been considered the best authority on this science. Several of the folding plates show exceedingly fine dissections of the horse, which are not usually found in books of this nature.

476. HORSES. MANUSCRIPT JOURNAL. Journal de distribution des Fourrages pour l'Ecurie de S. A. S. E. Mgr. le Cardinal de Rohan . . . ; [ALSO] Etat du prix de Strasbourg concernant tous les Objets, qui ont rapporte à la partie des Ecuries. *Inserted on guards are 10* HAND-PAINTED PLATES IN WATERCOLORS *representing several types of carriages of this period, also a plate of drawings in ink.* All bound into a small folio volume, vellum sides, vellum paper back. No place, 1782-1785

An interesting journal, very legibly and painstakingly written. The drawings are finely executed in detail.

477. HORSES. OEBSCHELWITZ (L. W. F.). De Nederlandsche Stalmeester, of Grondige Onderrichting . . . *With numerous folding copperplates of horses.* Der Haage, 1803; RICHTER (C. G.). Anweisung zur guten Pferdezucht und Wartung auch wie man ein guter Pfer-

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[No. 477. HORSES—*Continued*]
denkenner . . . *With 2 folding plates at end.* Halle, 1795. *With arms in gilt on sides;* QUAST (W. F. L. VON). Das Reitpferd dargestellt und durch 23 kupfertagelm erlautert. *With 22 folding plates.* Berlin, 1809. Together, 3 vols. 8vo and 12mo, boards and half calf, worn. Various places, 1795-1809

ALL RARE WORKS.

EXCEEDINGLY RARE, BEAUTIFULLY ILLUSTRATED WORK

478. HORSES. VERNET (CARLE AND HORACE). Recueil de Chevaux de tous Genres. *With title and 36* FINE AQUATINT ENGRAVINGS, *drawn by Carle and Horace Vernet and engraved by Levachez.* Oblong folio, original boards, very slightly foxed. Paris, *circa* 1828

ONE OF THE RAREST AND MOST BEAUTIFUL OF ALL BOOKS OF ITS CLASS. THE PLATES ARE ALL BRILLIANT IMPRESSIONS, representing: "Chevaux de Militaires, de Mameluck, de Chasse, de Course et de Manège avec les figures analogues soit d'homme ou de femme, chacune dans le costume particulier qui lui appartient." Brunet gives the number of plates as 50. The plates in the present copy are numbered 1 to 36.

WE BELIEVE THIS IS THE ONLY COPY THAT HAS BEEN OFFERED FOR PUBLIC SALE IN THIS COUNTRY.

479. HORSES. GERICAULT. Etudes de Chevaux. *Frontispiece, 25 lithographs on India paper and a portrait.* Large folio, boards. Paris, *circa* 1838

A fine series of lithographs, and a work seldom offered for public sale.

480. HORSES. STUBBS (GEORGE). The Anatomy of the Horse. *Illustrated.* Folio, cloth, uncut. London, 1853

481. HORSES. PERCIVAL (WILLIAM). Hippopathology. [With a copious Index to the entire work.] *Numerous plates.* 4 vols. in 7, 8vo, half blue morocco, gilt backs and tops, uncut. London, 1871-1876

NEW EDITION. Contains treatises on the disorders and lamenesses of the Horse with Methods of Cure; Diseases of the chest and air-passages; diseases of the digestive organs; glanders and farcy, etc.

482. HORSES. FOURNIER (P.) AND CUROT (E.). Le Pur Sang. *Illustrated.* 1906; DE VAUX (BARON). Les Hommes de Cheval. *Profusely illustrated, many being in color, several plates* IN TWO STATES. 1888. Together, 2 vols. thick 8vo, half red morocco, gilt, gilt tops, uncut. Paris, 1888-1906

483. HORSES. DE VAUX (BARON). Les Hommes de Cheval. *Numerous illustrations, several being in color.* 1888; FOURNIER (P.). Le Demi-Sang. Trotteur et Galopeur. *26 illustrations.* 1907. Together, 2 vols. 8vo, half and quarter morocco, gilt tops, uncut. Paris, 1888-1907

484. HORSES. MONTIGNY (COMTE DE). Comment il faut choisir un Cheval. *Illustrated.* N.d.; Comment il faut dresser un Cheval. *Illustrated.* N.d.; COUTEULX (LE COMTE DE). De la Condition des Chevaux de Chasse en France. N.d.; HERMANT (A.). Le Cavalier Miserey. *Illustrated.* 1901; D'OCAGNE (M.). Le Mail-Coach en France. 1891. Together, 5 vols. 12mo and 16mo, half and quarter morocco, gilt tops, some uncut. Paris, various dates

485. Horses, Etc. Barroil (E.). L'Art Equestre. *Illustrated.* 1889; Masson (E. le). Traité de la Chasse Souterraine du Blaireau et du Renard. *Illustrated.* 1865; Montoux (A.). Extérieur et Anatomie. 1901; Crafty. Sur le Turf. *Profusely illustrated by Crafty.* 1899. Together, 4 vols. royal 8vo and 8vo, half morocco, cloth, boards with cloth and leather backs, one vol. gilt top, one gilt edges. Paris, 1865-1901

486. Horses, Etc. Hayes (M. H.). Among Men and Horses. *Illustrated.* London, 1894; Tegtmeier (W. B.) and Sutherland (C. L.). Horses, Asses, Zebras, Mules, and Mule Breeding. *Illustrated.* London, 1895; Taylor (H. R.). The Old Surrey Fox Hounds. A History of the Hunt from its earliest days to the present time. Edited by H. G. Harper. *Full-page illustrations, one in color.* London, 1906; [Yonge (Charlotte M.).] The Lances of Lynwood. *Illustrated.* London, 1864; Curzon (Louis H.). The Blue Ribbon of the Turf. A Chronicle of the Race for the Derby. *Frontispiece.* Philadelphia, 1890; Stringfield (J. K.—Compiler). Catalogue of the Thoroughbreds belonging to the Hurstbourne Stud Farm, the property of Norwin T. Harris. *Illustrated.* [Louisville, 1890]. Together, 6 vols. royal 8vo, 8vo and 12mo, cloth.

487. Horses, Etc. Armatage (George). The Horse, its Varieties and Management in Health and Disease. London, 1893; Hints on Horsemanship, to a Nephew and Niece. By an Officer of the Household Brigade of Cavalry. London, 1889; Barnum (H. L.). The American Farrier. Philadelphia, 1832; Hinds (John). Conversations on Condition. The Grooms' Oracle, and Pocket Stable-Directory . . . *With a folding aquatint plate in colors by Alkin.* London, 1829; Pembroke (Earl of). Military Equitation: or, a Method of Breaking Horses, and teaching Soldiers to Ride. Third Edition. *With 17 copperplates.* Sarum, 1788; Goodwin's Official Stake Entries for 1890-1891-1892 . . . Together with a Complete and Carefully Compiled Index. New York [1890]; Hinds (John). The Grooms' Oracle, and Pocket Stable Directory . . . From the second London Edition. *With colored folding aquatint plate.* Philadelphia, 1831; The Veterinary Surgeon, or, Farriery Taught on a New and Easy Plan . . . *Folding plates, one with portion torn away.* Philadelphia, 1830. Together, 8 vols. 12mo, full sheep, full calf, half calf, half morocco, and cloth, some bindings worn.

488. Horses, Etc. Beckford (William). Thoughts on Hunting. In a Series of Familiar Letters to a Friend. *With full-page engravings by John Scott.* [London] 1810; Whitehurst (Fred. F.). Hark Away. Sketches of Hunting, Coaching, Fishing, etc., etc. London, 1879; Mills (John). The Life of a Foxhound. Second Edition. *Illustrated.* London, 1861; Simpson (Joseph Cairn). Horse Portraiture: embracing Breeding, Rearing, and Training Trotters, with their Management in the Stables and on the Track, and Preparation for Races: including Histories of the Horse and Horsemen. *Plates.* New York, 1868; Gilman (W.). Saddle and Sentiment. *Frontispiece.* New York [1892]; Mason (R.). The Gentleman's New Pocket Farrier . . . also, Annals of the Turf, or Virginia Stud Book. Richmond, 1828; Gunther (F. A.). New Manual of Homeopathic Veterinary Medicine. *Frontispiece.* Bos-

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[No. 488. Horses, Etc.—*Continued*]
ton, 1847; Klapp (H. M.—Editor). Krider's Sporting Anecdotes, illustrative of the habits of Certain Varieties of American Game. *Plate.* Philadelphia, 1853; Dollar (J. A. W.). Moller's Operative Veterinary Surgery. Translated and edited from the Second Enlarged and Improved Edition of 1894. Edinburgh, 1895. Together, 9 vols. 8vo and 12mo, cloth, full sheep, full calf and half morocco, some bindings worn.

489. Hunting. Ridinger (Johann E.). Genaue und richtige Abbildungen der wundersamsten Hirschen, welche von grossen Herren selbst gejagdt und geschossen wurden. *Engraved title and a series of 100 finely engraved plates, with descriptive text engraved in lower margin of each plate.* Bound in one vol. folio, half red leather, binding rubbed. Augsburg [1768]

Very Rare. A Fine Series of Engraved Plates depicting scenes from the Chase in the German forests in the 18th century. Ridinger was an eminent German designer and engraver, and his delineations of animals, especially wild ones, are unsurpassed for accuracy and fidelity to nature.

490. Hunting. Chabot (Le Comte de). La Chasse du Chevreuil et du Cerf. Avec l'Historique des Races les Plus Célèbres de Chiens Courants. 1891; Jaquier (L. de). La Vénerie Moderne. N.d. *Both illustrated.* Together, 2 vols. royal 8vo, half morocco, gilt tops, uncut. Paris, 1891 and no date

491. Hunting. Charlton (John). Twelve Packs of Hounds; being a collection of Sketches of some of the Hounds, and their Masters, that I have seen. *With numerous illustrations, mostly full-page, some in colors.* Oblong folio, cloth. London, 1891

492. Hunting. Ligniville (Jean de). Les Meuttes et Veneries. Introduction et Notes par Ernest Jullien et Henri Gallice. *Some facsimiles.* 2 vols. medium 4to, half blue morocco, gilt tops, uncut, original vellum covers bound in. Paris, 1892

Edition Limited to 100 copies on "*papier de Hollande,*" this being, No. 61.

493. Hunting. L'Armorial de la Vénerie. Les Grands Veneurs de France. Suivis d'une Etude sur les Principaux Equipages de l'Etranger par le Baron de Vaux. *With 20 chromolithographs artistically mounted, and 108 illustrations.* Oblong, small folio, full dark blue morocco, gilt lettering on obverse cover, inner gilt borders, gilt edges. Paris, 1895

494. Hunting. Les Chasses et le Sport en Hongrie. D'Après l'Original Hongrois de Mrs. Mrs. les Comtes Emman, Andrásy, and others. Traduit par J. B. Durringer et F. A. Schwiedland. *With 25 colored lithographs.* Large folio, half roan, gilt edges, a few fox marks. Pest, no date

A Beautiful Work, which seldom occurs for public sale in this country.

495. Ichthyology. Game Fishes of the United States, by S. A. Kilbourne, text by G. Brown Goode. *With 20 large and beautiful plates* In Color, *also other illustrations and a map.* Giant folio, cloth, half leather. New York, 1879

A fine work treating upon the Salmon, the Speckled Trout, the Spanish Mackerel, the Black Basses, the Striped Bass, the Red Snapper, etc.

496. Ichthyology. Houghton (W.). British Fresh-Water Fishes. *Illustrated with a colored figure of each species drawn from nature by A. F. Lydon and numerous engravings.* Small folio, leather back, gilt top, uncut. London, no date

497. Original Watercolor Painting. "A Coast Scene." *Original watercolor by William T. Richards.* Signed. Height, 6¾; length, 13½ inches. In a fine gold frame, with a very wide gold mat, and glazed.

498. Rowlandson Drawing. Coaching Scenes. English Landscape, with Coach in foreground marked "Canterbury and Dover." Original Pencil and Wash Drawing, by Thomas Rowlandson; [Also] An old English drawing, Landscape with Coach in foreground. Together, 2 pieces. Size about 12½ by 19 inches.

499. Sport. Pennell-Elmhirst (Captain). The Cream of Leicestershire. Eleven Seasons' Skimmings. Notable Runs and Incidents of the Chase (selected and republished from "The Field.") *With illustrations, some colored.* 1883; "Wanderer"—pseudonym. A Loose Rein. *With illustrations by G. Bowers.* 1887. Together, 2 vols. 8vo, uniformly bound in half maroon levant morocco, gilt backs and tops, uncut. London, 1883-1887

The work "A Loose Rein" was issued in 11 original parts, the original wrappers being bound in.

500. Sport. Raimondi (Eugenio). Della Caccie di Eugenio Raimondi Bresciano libri quattro agguioui'n questa nuoa' impressione il quinto libro della villa. *With 19 finely engraved plates.* Small 4to, full green morocco, gilt fillet borders on sides, gilt panelled back, gilt edges. [In Venetia, 1630]

Rare and a Very Fine Copy. The plates depict Boar Hunting, Hawking, Hare Shooting, Sea Fishing, etc. There is no date on the title-page, but the Dedicatory Epistle is dated "Di Venetia li 14 di Settembre 1630."

501. Sport. Thayer (F. S.—Editor). Hoofs, Claws and Antlers of the Rocky Mountains. By the Camera. Photographic reproductions of wild game from life, with an Introduction by Hon. Theodore Roosevelt. *Numerous full-page plates.* Denver, 1894. *Edition de Luxe, limited to 1000 copies;* Brown (J. M.). "In the Days When We Went Hog-Hunting." *With 12 full-page illustrations.* London, 1891; Bowers (G.). Leaves from a Hunting Journal. *A series of 20 lithographs in colors of hunting scenes, with text, in script, in margin.* London, 1880; Crombie (Charles). The Rules of Golf Illustrated. *A series of 24 plates, in colors, each with a "rule."* [London] no date. 1 vol. 4to, 3 vols. oblong folio. Together, 4 vols. cloth and boards.

502. Sport. Labruyerre (L.). Les Ruses du Braconnage. Paris, 1886; Lacour (Cte. B. de). Traité sur l'Art de Chasser avec le Chien Courant. Paris, 1883; Pinelais (B. de la). Menus Propos d'un Chasseur. *Illustrated.* Paris, 1891; Mangali (Sid Mohamed el). Traité de Vénerie. Traduit de l'Arabe. [Text in French and Arabic.] Paris, 1880; Faure (E.). La Sauvagine. *Illustrated.* Bordeaux, 1889. Together, 5 vols. half morocco, gilt tops, uncut, one vol. spotted.

503. Sport. Fur, Feather & Fin Series. Edited by Alfred E. T. Watson. *Profusely illustrated.* 12 vols. 8vo, cloth, vellum backs, uncut and partly unopened. London: Longmans, Green & Co., 1893-1905

Large Paper, limited to 157 copies, of which this, No. 70. This series of monographs is on the various English birds, beasts and fishes which are generally included under the head of "Game." Each volume is devoted to a bird or beast, and is divided into three parts,—Natural History, the View Point of Sport, and Gastronomically. The illustrations are a prominent feature of the volumes, and after original drawings by Stuart-Wortley, A. Thornburn, and others. This set comprises the following volumes,—

The Partridge, the Grouse, The Pheasant, The Hare, Red Deer. By Macpherson, Stuart-Wortley, George Saintsbury and others. 5 vols. 1893-1896;

Wild Fowl, Snipe and Woodcock. By L. H. De Visme Shaw, and others. 2 vols. 1903-1905;

The Fox. By Dale. 1906;

The Trout. By Marquess of Granby and others. 1898;

The Rabbit. By Harting and others. 1898;

Pike and Perch. By Senior and others. 1900;

The Salmon. By Gathorne Hardy and others. 1898.

504. Sport. Canteleu (Cte. de). Manuel de Vénerie Française. 1890; Saint-Albin (A. de). Les Courses de Chevaux en France. 1890; Prévost (C.) and Jollivet (G.). L'Escrime et le Duel. 1891. *All illustrated.* Together, 3 vols. 12mo, half crimson morocco, gilt, emblematical gilt tooling on backs, gilt tops, uncut.
Paris, 1890-1891

505. Sport. [Apperley (C. J.).] Remarques sur la Condition des Hunters. *Illustrated.* Bruxelles, 1862; Les Chiens Courants Français pour la Chasse du Lièvre. Paris, 1890; Snob à Paris. *Illustrated by Crafty.* [Paris] n.d.; [Canteleu (Cte. de).] Quelques Notes sur l'Entretien du Cheval. *Illustrated.* N.p., 1890. Together, 4 vols. oblong 8vo, 8vo and 12mo, half and quarter morocco, 2 vols. gilt tops, 3 uncut.

506. Sport. De Vaux (Baron). Les Femmes de Sport. Préface par Arsène Houssaye. 1885; Touchstone (S.-F.). L'Elevage du Pur Sang en France. 1893. Limited to 465 copies. *Both illustrated.* 1885. Together, 2 vols. royal 8vo, half morocco, gilt tops, one uncut.
Paris, 1885-1893

507. Sport. Taplin (William). The Sporting Dictionary, and Rural Repository of General Information upon every subject appertaining to the Sports of the Field. *Illustrated.* 2 vols. 8vo, half blue levant morocco, gilt, gilt emblematic tooling on backs, gilt tops, uncut. London, 1803

First Edition of This Famous Work, which describes at length the methods of cock-fighting, coursing, shooting and all branches of British sport. It is an authority on the horse, his training, breeding, racing, and all that pertains thereto.

508. Sport. Scott (John). The Sportsman's Repository; comprising A Series of Highly Finished Engravings, representing the Horse and the Dog, in all their Varieties. *From original paintings by Marshall, Reinagle, Gilpin, Stubbs, and Cooper.* 4to, half maroon morocco, gilt, gilt backs with emblematic tooling, gilt top, uncut.
London, 1845

509. Sport. Le Livre du Roy Modus et de la Royne Racio. Nouvelle Edition. Avec une Préface par Elzéar Blaze. *With numerous illustrations and initial letters* Colored by Hand. Royal 8vo, full morocco gilt, gilt top, uncut. Paris, 1839

510. Sporting Magazines. The Sporting Magazine. Second Series [so called, but really the 3rd]. Vol. 11, May to Oct. 1835, Nos. 61 to 66; Vol. 13, May to September 1836, Nos. 73 to 77; Vol. 14, April to September, 1837, Nos. 84 to 89. London, 1835-1837; The New Sporting Magazine. Vols. 1-7 and 9 to 15 (lacks vol. 8), May 1831 to October 1838. 15 vols. London, 1831-1838; Volume containing odd issues of: The Sporting Magazine, New. Series,—Vol. 17, Nos. 101 and 103; Vol. 19, Nos. 109 and 113, Vol. 20, No. 115; New Sporting Magazine: Vol. 16, No. 97; Vol. 17, No. 99; Vol. 18, No. 101. *With numerous engraved plates.* Together, 18 vols. uniformly bound in green morocco, bindings worn.
London, 1831-1838

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511. Sporting Prints. Nevill (Ralph). Old English Sporting Prints and their History. *Numerous reproductions in color and in black-and-white.* Royal 4to, buckram, gilt top, edges scraped.
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512. Sporting Print. Cheval de Retour de la Chasse. *Aquatint, engraved by L. Debucourt after the painting by Carle Vernet.* Size, height, 22½; length, 30 inches.

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513. Sporting Print. Exercice de Franconi *Aquatint, engraved by P. L. Debucourt, after Carle Vernet.* Size, height, 14; length, 18 inches.

Good impression, with inscription.

514. Sporting Print. The Father of the Turf, portrait of Tregonwell Trampton. *Mezzotint, engraved by John Jones, after the painting by Wootten.* Size, height, 18; width, 13¾ inches.

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515. Sporting Print. Fencing, Intérieur d'un Atelier. *Aquatint, engraved by Jazet, after the painting by Vernet.* Good impression, with the inscription; [Also] *Aquatint in color,* The Duel, after Vernet. Fine impression, margins stained. Together, 2 pieces. Size, about 20½ by 25¼ inches.

516. Sporting Print. French Racing Scene. *Aquatint, engraved by P. L. Debucourt, after the design by Carle Vernet.* Size, height 20½; length, 34½ inches.

Good impression, with inscription in French and English.

517. Sporting Print. French Racing Scene. Course du Grand Prix Eaite au Champ de Mars, A Paris. *Aquatint. P. L. Debucourt, sculpt.,—Carle Vernet, del.* Size, height, 20½; length, 34½ inches.

Good impression, with the inscription.

518. Sporting Print. Nonpareil trotting one-hundred miles on Sunbury Common, April 27th, 1836. *Aquatint, engraved by George Hunt, after the painting by F. C. Turner.* Size, height, 12¾; length, 22 inches.

Good impression, with inscription.

519. Sporting Print. Pavilion rode by Chifney. *Mezzotint, engraved by W. Ward, after the painting by H. B. Chalon.* Size, height, 16; length, 22 inches.

Good impression, with the inscription.

520. Sporting Print. The Race for the Welter Stakes, run on the 16th, June 1801. *Aquatint, engraved by C. Turner, after the painting by H. B. Chalon.* Size, height, 21; length, 33¾ inches.

Good impression with the inscription, in French and English.

521. Sporting Print. The Race Horse Orville. *Mezzotint, engraved by William Ward, after the painting by H. B. Chalon.* Size, height, 16; length, 22 inches.

Good impression, with the inscription.

522. Sporting Print. Race Horse, Sir David. *Mezzotint, engraved by William Ward, after the painting by H. B. Chalon.* Size, height, 16; length, 22 inches.

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523. Sporting Print. The Rub Down after the Race. *Aquatint, engraved by P. L. Debucourt, after the painting by C. Vernet.* Size, height, 22½; length, 30 inches.

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524. Sporting Prints. Départ du Chasseur. *Aquatint, by Jazet, after Vernet.* Good impression, with inscription; [Also] *Engraving* by Coqueret, after Vernet, Couple riding through the woods. Good impression, before the title. Together, 2 pieces. Size, about 21 by 23 inches.

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(2) Larking—More Dirt, the Less Hurt!
(3) Taking it Cooly, Very Like a Whale;
(4) Doing it Well;
(5) A Floorer—Pick up the Pieces!
(6) A Flying Leap.

531. Sporting Print in Color. Panoramic View of British Horse Racing; The Race for the St. Leger Stakes of 1812, on Doncaster Course. *Aquatint,* Printed in Colors, *engraved by Clark and Dobourg, of London, after the painting by Clifton Thomson, of Nottingham,*—Published and sold May 1st, 1815 by Edw. Orme. Stretched on mounting board, has small margins. Size, height, 23¾; length, 56½ inches. London, 1815

Of Great Rarity. Fine Impression, with inscription in French and English.

532. Sporting Print in Color. Colonel Mordaunt's Cock Match, at Lucknow, in the Province of Oude, in the year 1786. Mezzotint in Colors. *Engraved by Richard Earlom, after the painting by Zoffany.* Size, height, 18½; length, 26 inches.

Good Impression with inscription.

533. Sporting Print in Color. The Hampshire Hunt, *Aquatint, in colors. Engraved by C. Turner, after the painting by T. Smith.* Size, height, 19; length, 30 inches.

Fine Impression, with the inscription.

534. Sporting Print in Color. Philip Payne, on his favorite (Cherrington) with hounds. *Mezzotint,* In Colors. *Engraved by C. Turner, after the painting by T. R. Davis.* Size, height, 18; length, 26½ inches.

Good impression, with the inscription.

535. Sporting Print in Color. The Earl of Darlington and his Fox Hounds. *Stipple* In Color, *engraved by J. Dean after the painting by B. Marshall.* Size, height, 18¾; length, 23¼ inches.

Good impression, with inscription.

536. Sporting Print in Color. Francis Buckenfield Astley Esq., and his Harriers. *Stipple, in colors,* engraved by R. Woodman after the painting by B. Marshall. Good impression, with the inscription. Size, height, 19; length, 24 inches.

537. Sporting Print in Color. The Procession of His Majesty King George IV, to Ascot Heath Races. *Aquatint,* In Colors. *R. G. Reeves sculp.,—Pollard Pinxt.* Size, height, 10; length, 30½ inches.

Fine Impression, with inscription.

538. Sporting Print in Color. Saddling before the Race. *Aquatint* In Colors. Size, height, 19½; length, 35 inches.

Probably a view at one of the French Courses. Good impression, stained and repaired.

539. Sports. D'Allemagne (H. R.). Sports et Jeux d'Adresse. *Containing 328 illustrations in the text and 100 plates, of which 29 are* Colored by Hand. 4to, decorative boards, gilt top, uncut. Paris, no date

540. Sports. Moreau (P.). and Voulquin (G.). Les Sports Modernes Illustrés. Encyclopédie Sportive. Paris, no date; Patten (W.—Editor). The Book of Sport. New York, 1901. *Limited to 450 copies. Both profusely illustrated.* Together, 2 vols. 4to and small folio, cloth, leather back and three-quarter green morocco, gilt top, uncut. Paris and New York, no date and 1901

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